MODERN PIANOFORTE TECHNIQVE

BY

A. S. VOGT.

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VOL. I.

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Third and Revised Edition.

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PREFACE.

The varied series of exercises contained within this work are designed to furnish, along modern lines and in concise form, a comprehensive and thorough basis of technical study for piano students.

The author has carefully endeavored to avoid the use of any superfluous material, and to so arrange the various sections of the work as to render the exercises of greatest practical value for pupils from the junior to the highest grades of piano playing.

Throughout the book the studies generally are presented in a uniform key, with the object of encouraging instructors to require from their pupils a methodical course of transposition into remaining keys, thus in every way enhancing the technical value of the exercises besides developing the intellect of the pupil.

Scales and Arpeggios are treated somewhat in detail in a special section of the work, with regard more particularly to the requirements of students preparing for examinations in practical music, as well as supplying teachers with a conveniently classified book of reference fully covering this most important part of technical routine.

Toronto, May 1900. A. S. VOGT.

Preface to Second Edition.

The very encouraging reception accorded the first edition of this book may be regarded as an indication of an existing demand for a work embodying every variety of technical material logically and systematically classified. A number of special exercises have been added to this edition, and the work generally has been carefully revised.

It is suggested, for advanced pupils, that a judicious selection of supplementary technical etudes be employed as the teacher may direct.

Pischna's Technische Studien, (*Steingräber Edition*); Wiehmäyer's Schule der Finger-Technik, (*Edit. Schuberth*); Theodor Kullak's Seven Octave Studies, Op. 48. Vol. II, as revised by W. H. Sherwood (*Hatch Music Co*) and selections from Clementi's Gradus ad Parnassum are specially recommended.

Toronto, April 1901. A. S. VOGT.

Preface to Third Edition.

A number of special exercises have been added to the section of exercises for stationary hand and for moving hand respectively, and a thorough revision has been made of the scales and arpeggios, rendering the last named section of added practical value to candidates for examination in piano playing, in connection with the local centre and higher examinations of the existing leading musical examining bodies.

Toronto, July 1903. A. S. VOGT.

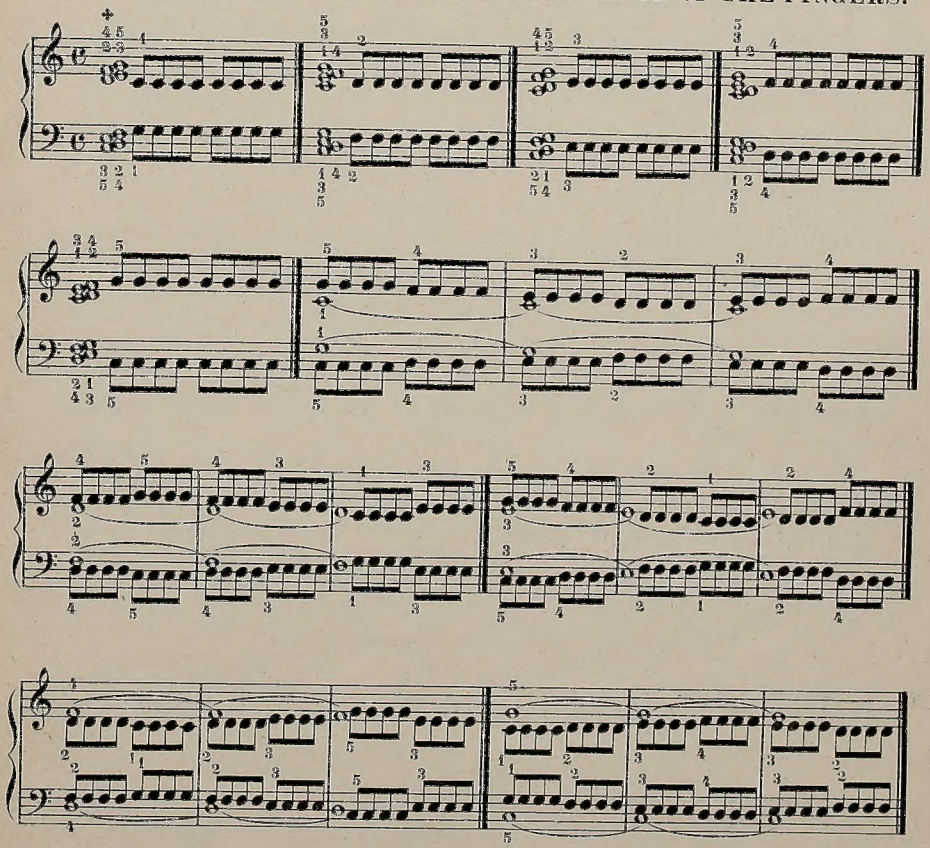
MODERN PIANOFORTE TECHNIQUE.

It is recommended that the exercises contained in this work be practised in a variety of degrees of tone, speed, and forms of touch. A thorough and regular course of transposing, will also, it is hardly necessary to state, enhance the value of the various sections of this work as technical studies, besides assisting materially in the general musical development of the student.

Of special importance is systematic preliminary separate hand practice, and a daily selection of exercises from the various sections of the book as the teacher may direct.

A. S. VOGT.

EXERCISES FOR CULTIVATING INDEPENDENCE OF THE FINGERS.



+) The unemployed fingers should rest silently on the surface of keys represented by whole notes. When it is desired to vary the practice by holding down the whole notes they should be pressed down and held but not sounded.

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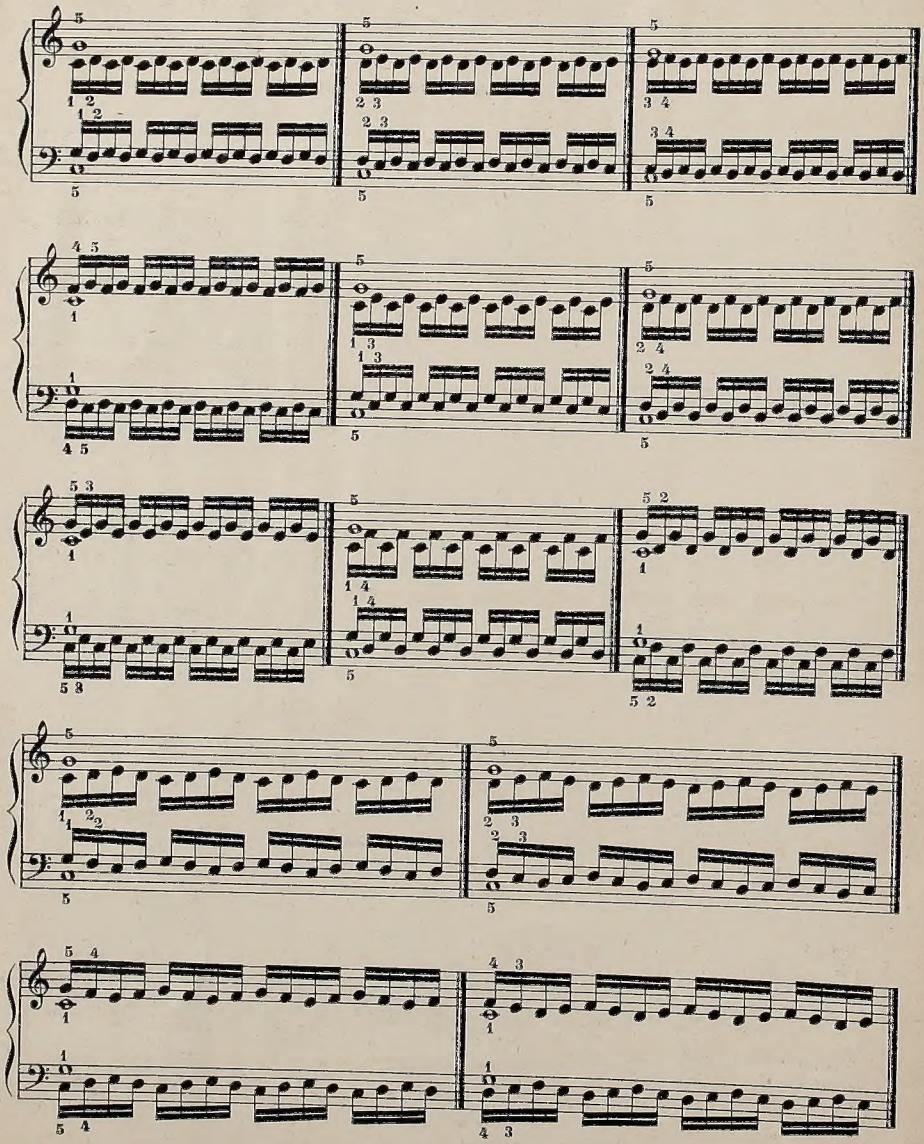
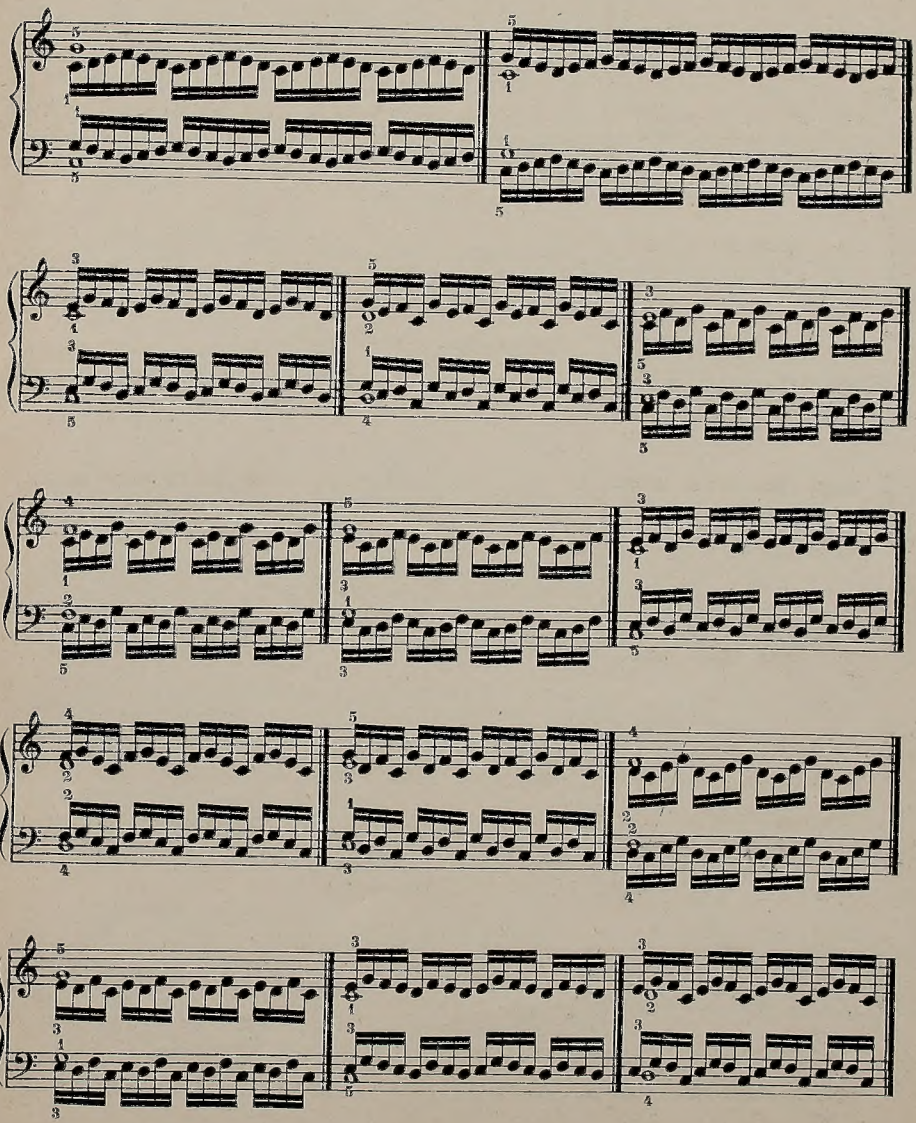
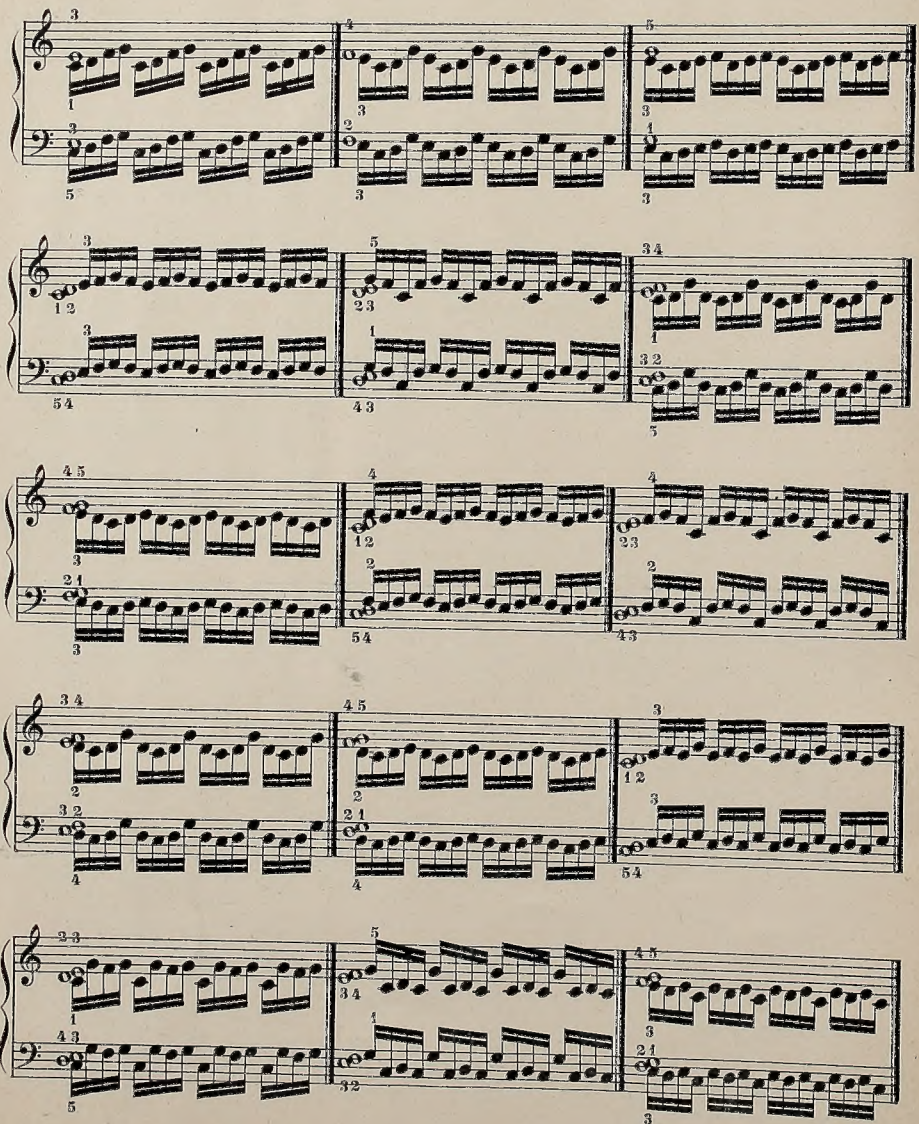
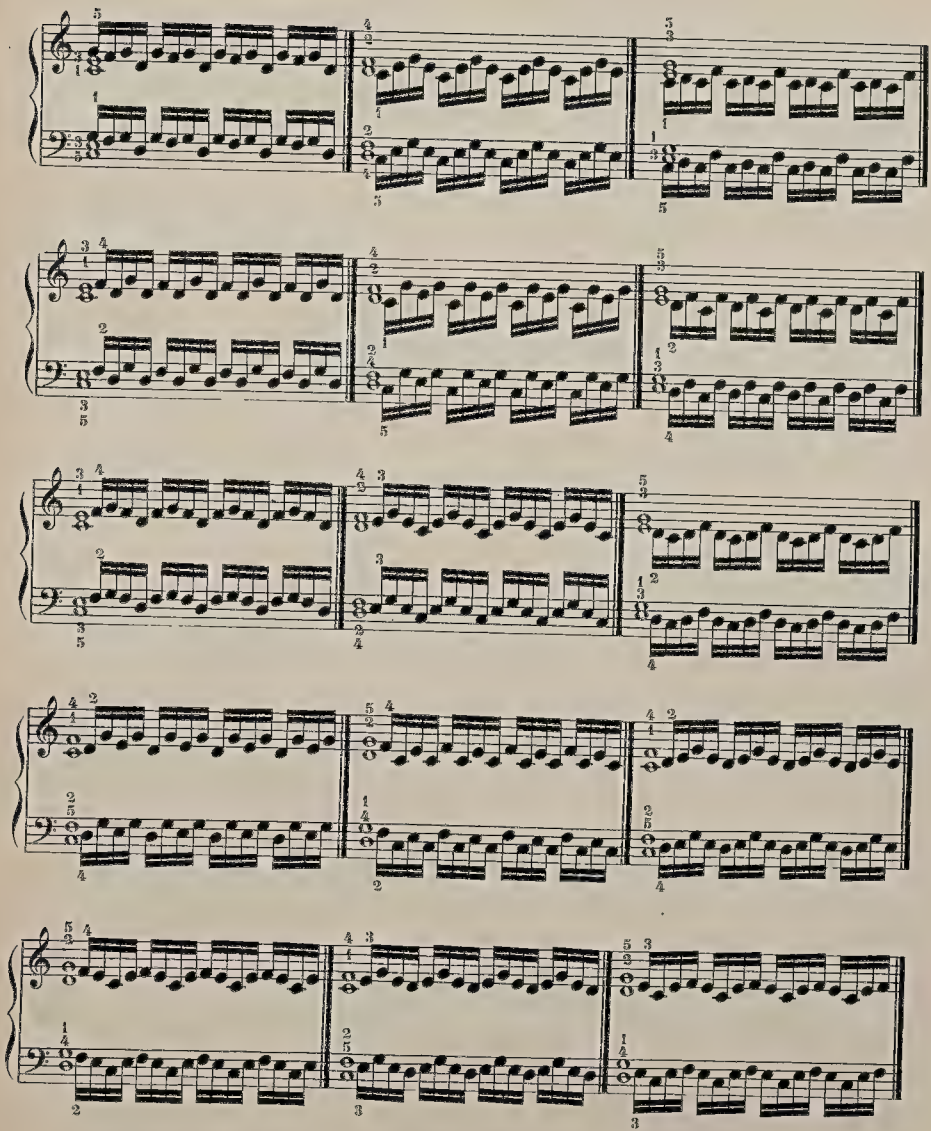
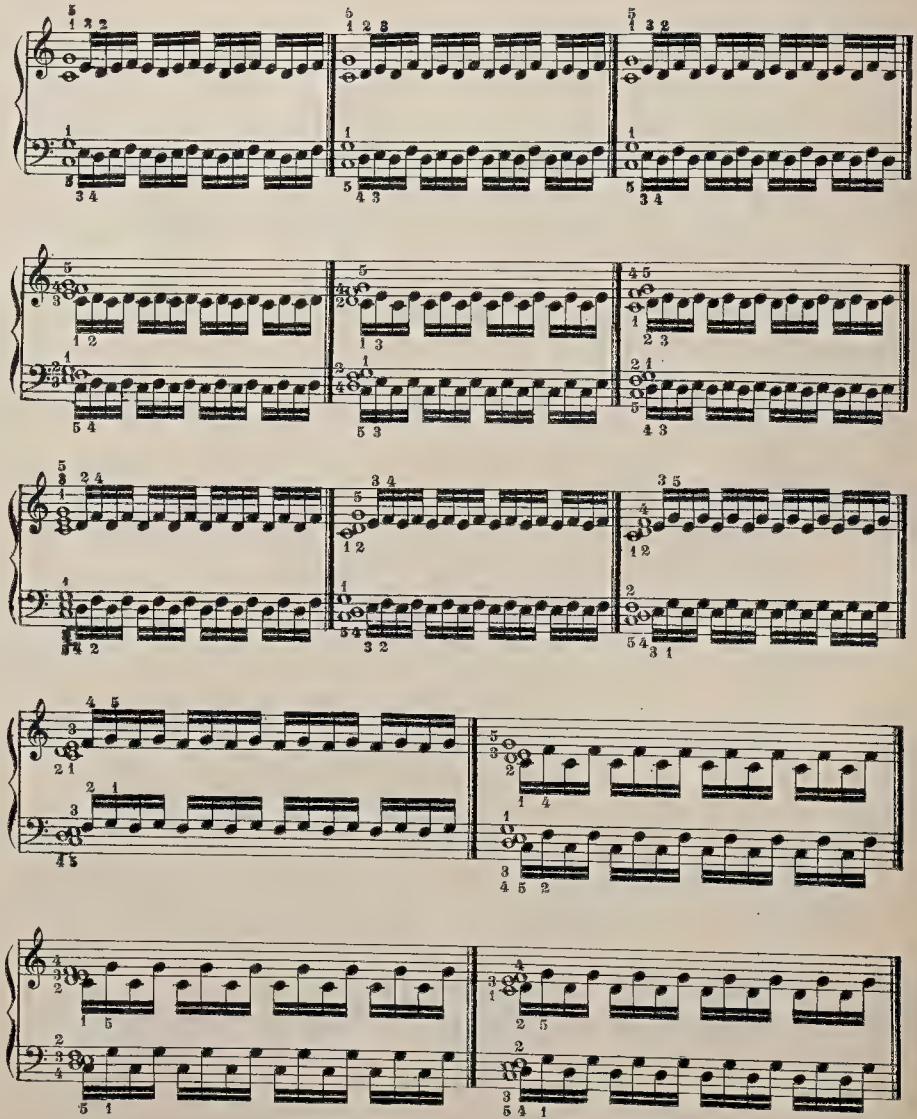








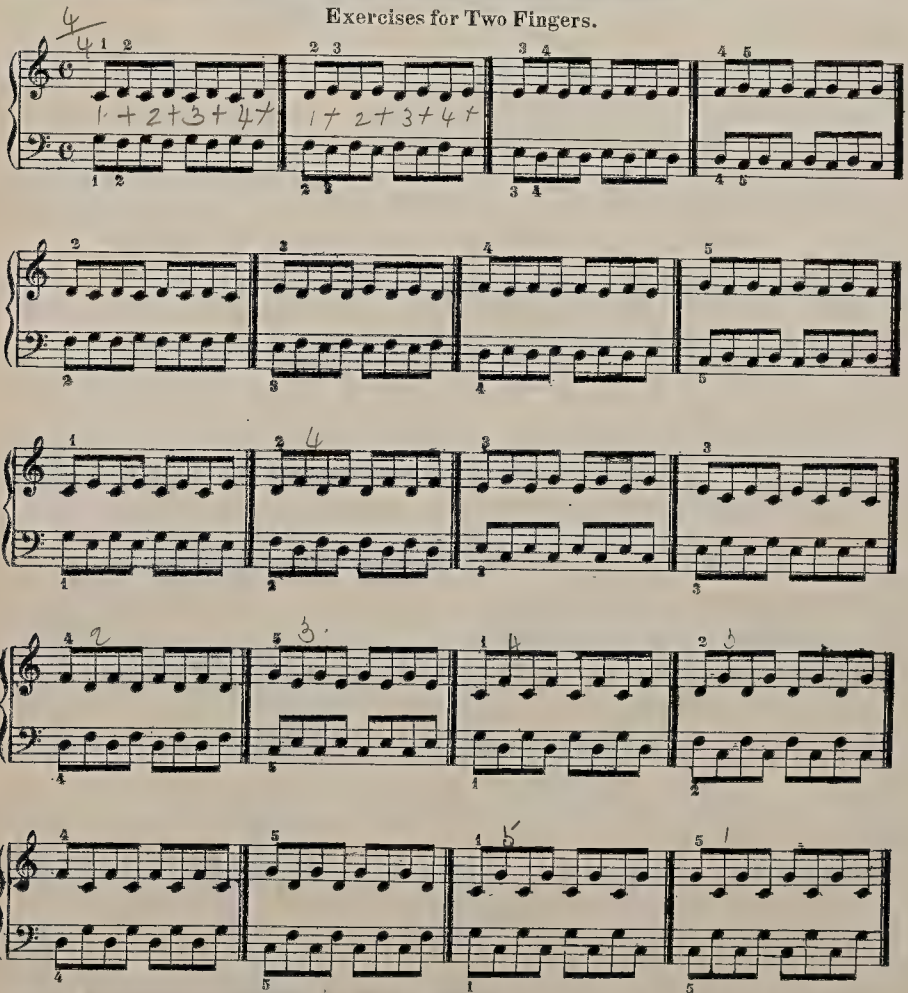


EXERCISES WITH STATIONARY HAND.

The importance of systematic practice of five finger exercises as a medium for developing flexibility and endurance in execution cannot be overestimated.

In the following studies the most careful attention should be paid to details of accentuation as is naturally suggested in the various examples. Properly qualified teachers will not neglect to direct their pupils to employ the various kinds of touch, (legato, staccato, portamento etc.) and progressively and systematically to vary the degrees of tone and speed throughout in repetitions of the exercises, which should be played in all major keys with the same fingering.

Exercises for Two Fingers.



NOTE:— Because of the natural weakness of the fourth and fifth fingers special attention should be given to their development in the employment of the exercises in this and other sections of the work.

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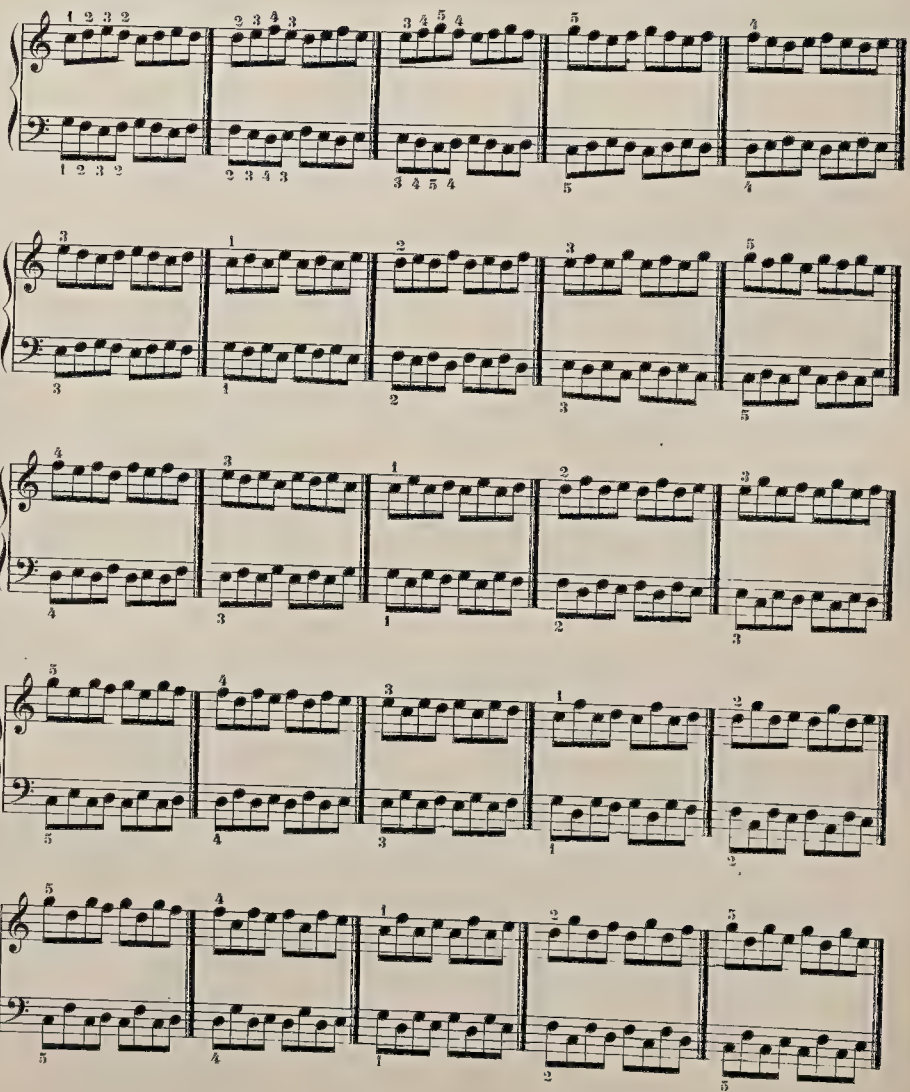
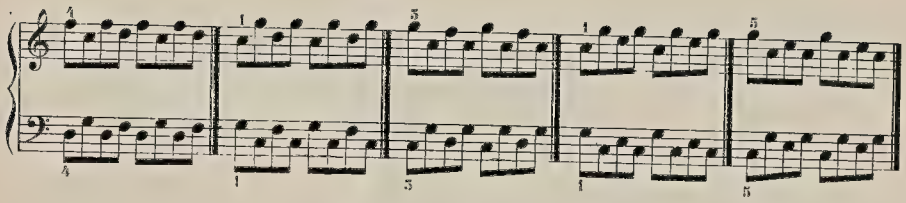
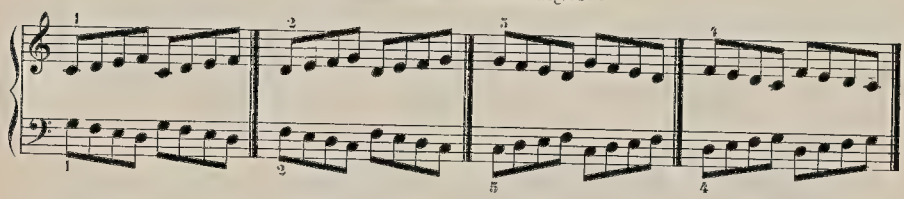
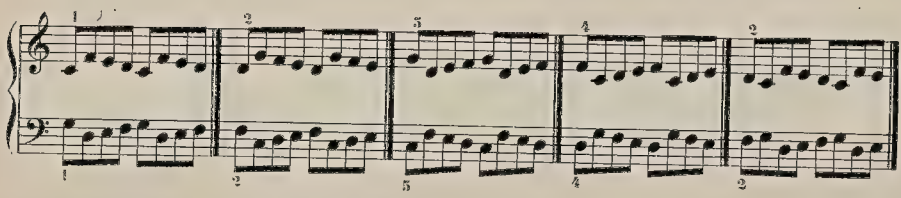
Exercises for Three Fingers.

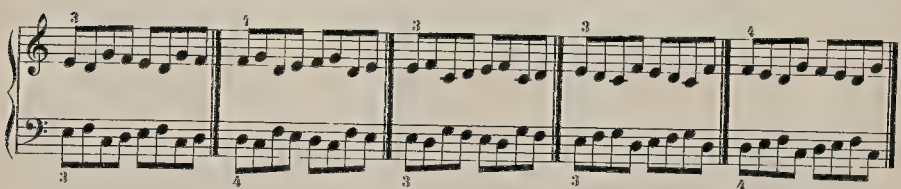


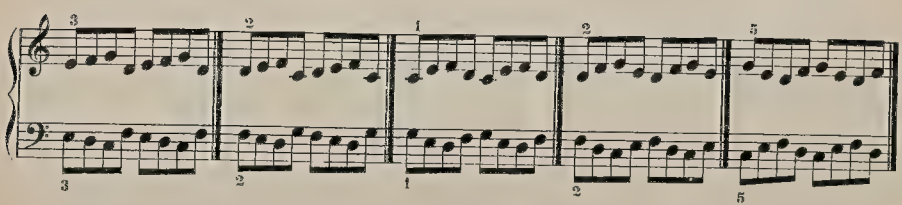


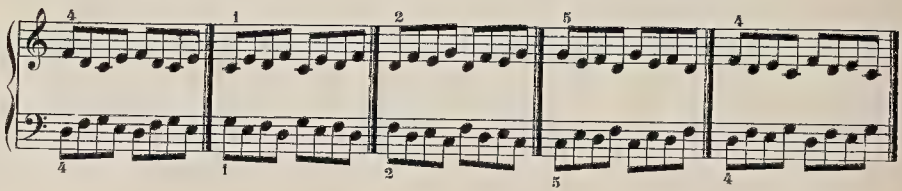
Exercises for Four Fingers.

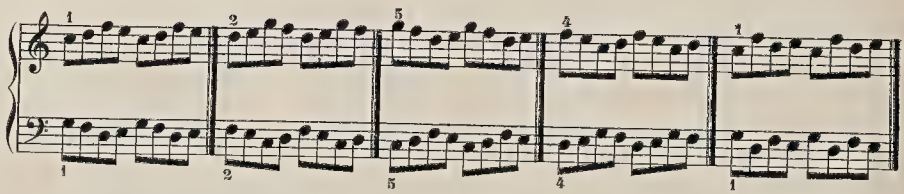


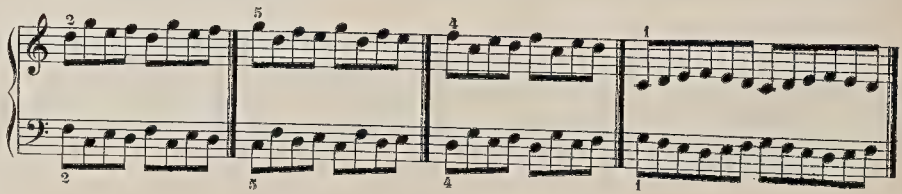


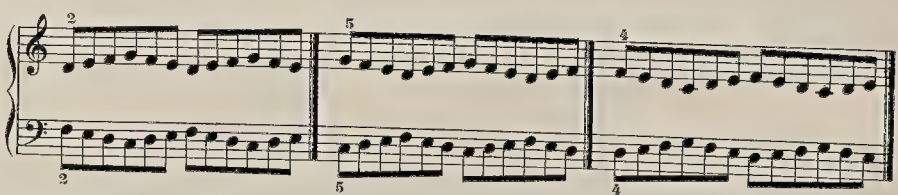




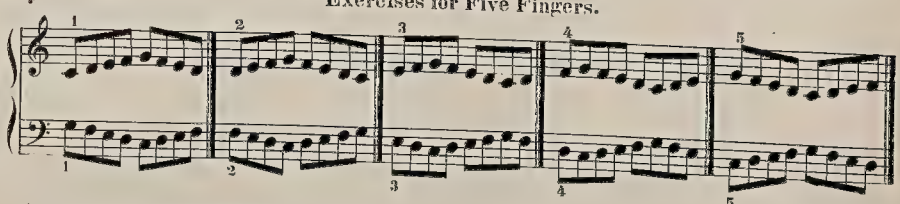




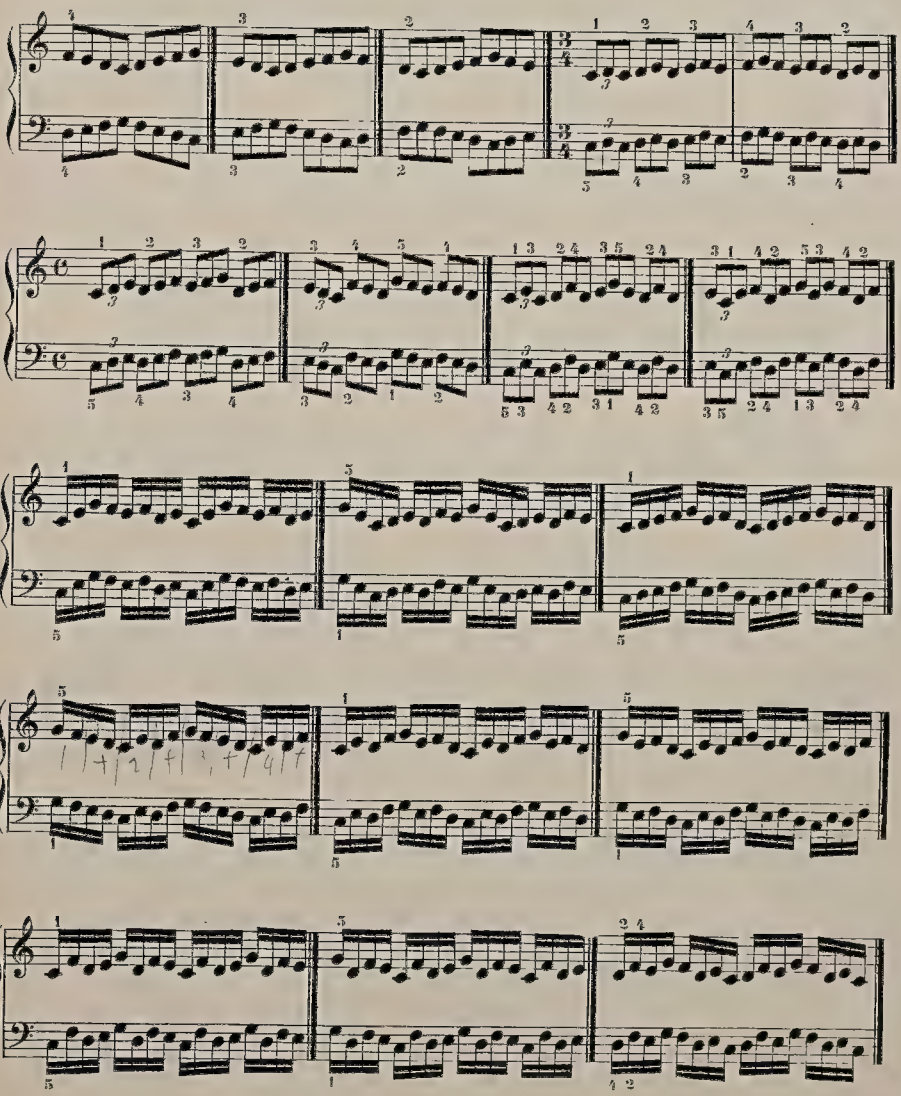


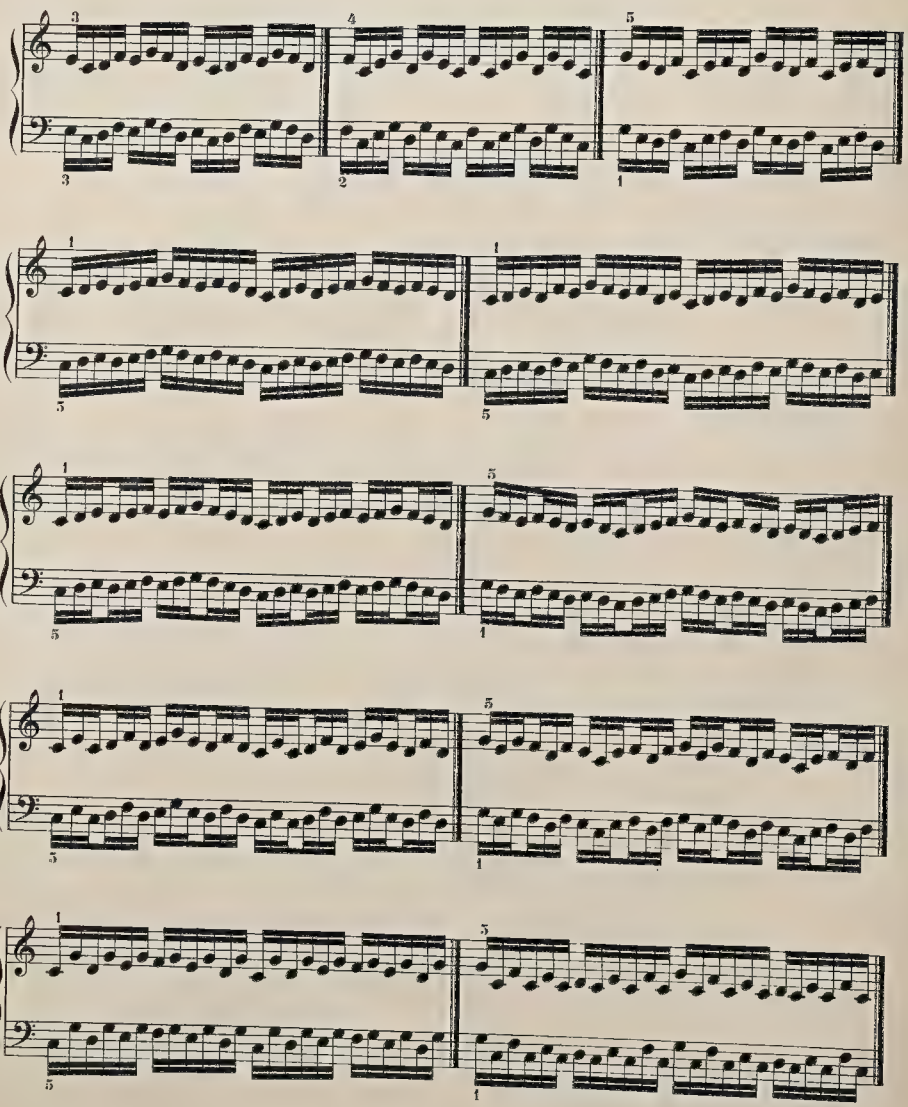


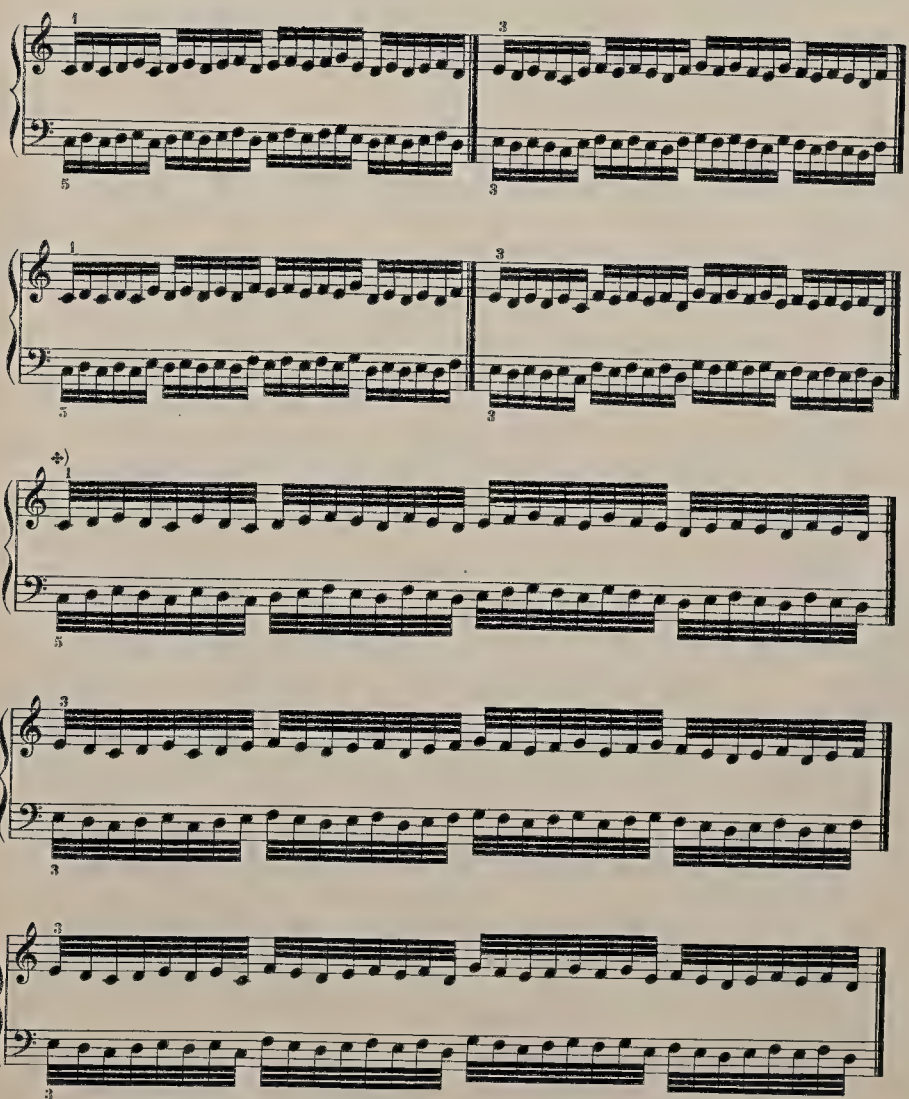
Exercises for Five Fingers.



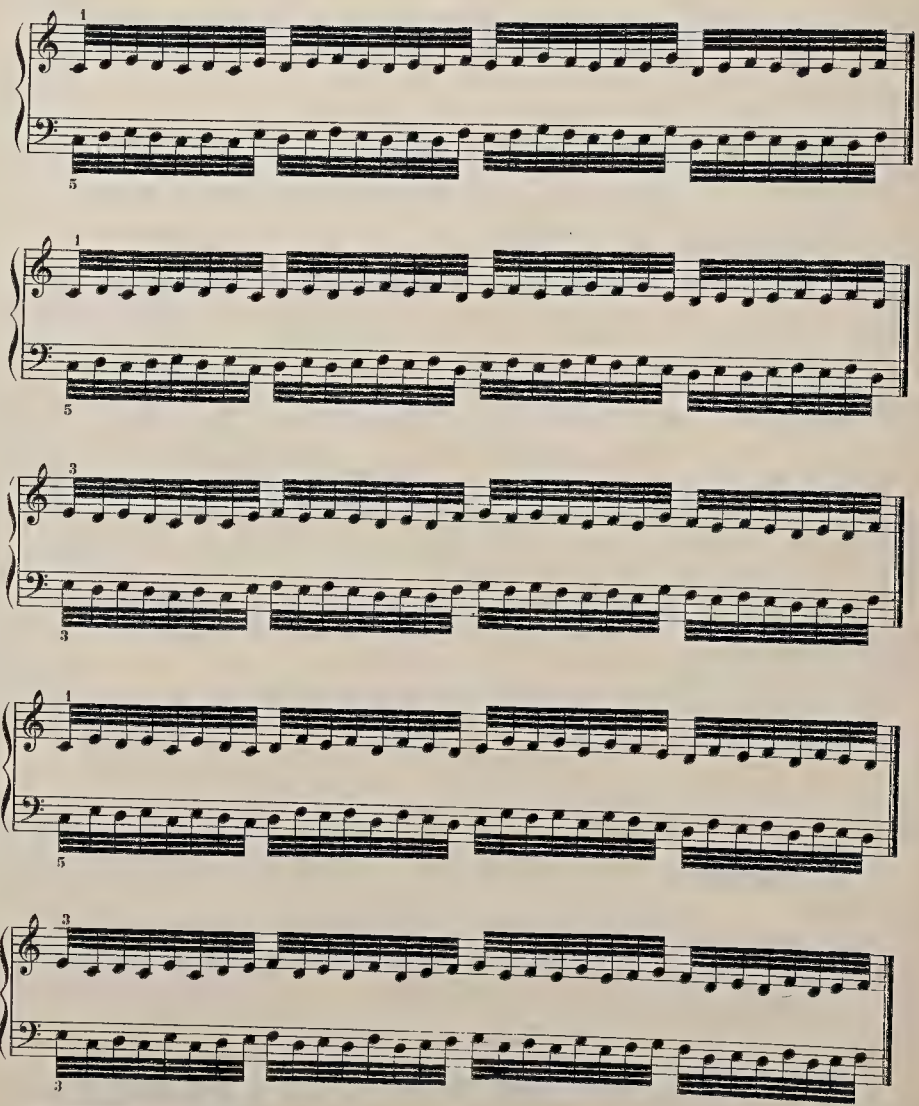
✣ See foot note at bottom of page 16.



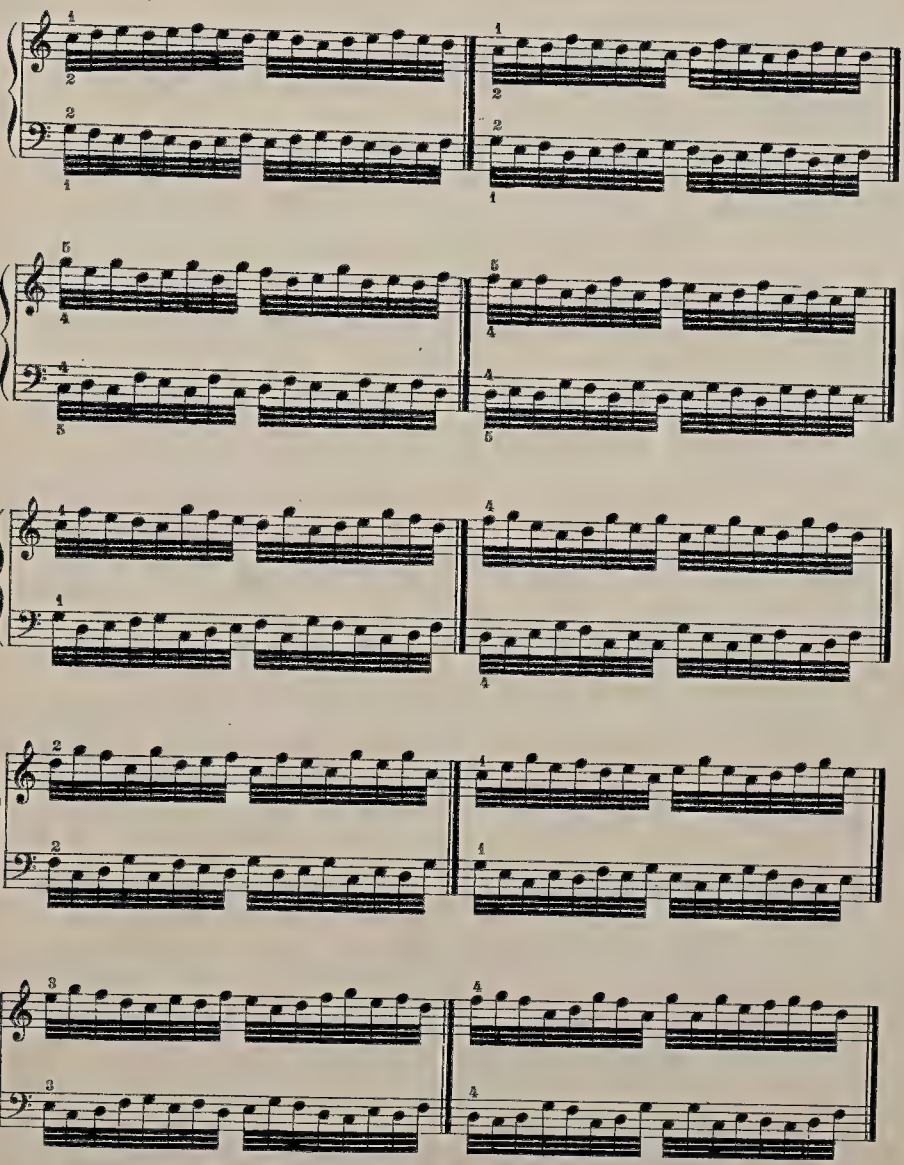




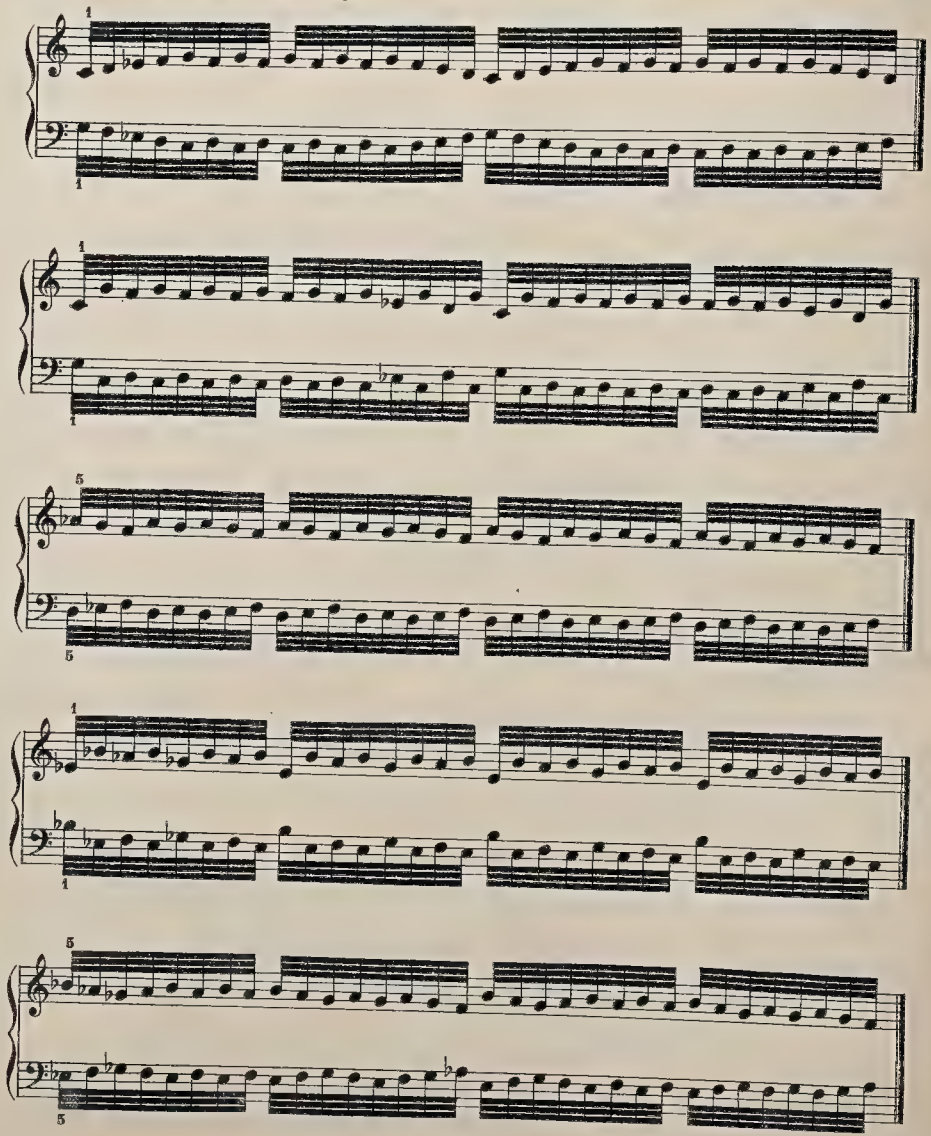
*) The above examples in 32nd notes should be utilized as exercises in velocity and repeated at the highest possible rate of speed (consistent with evenness of touch) up to, but not beyond, the first indications of fatigue in the hand.

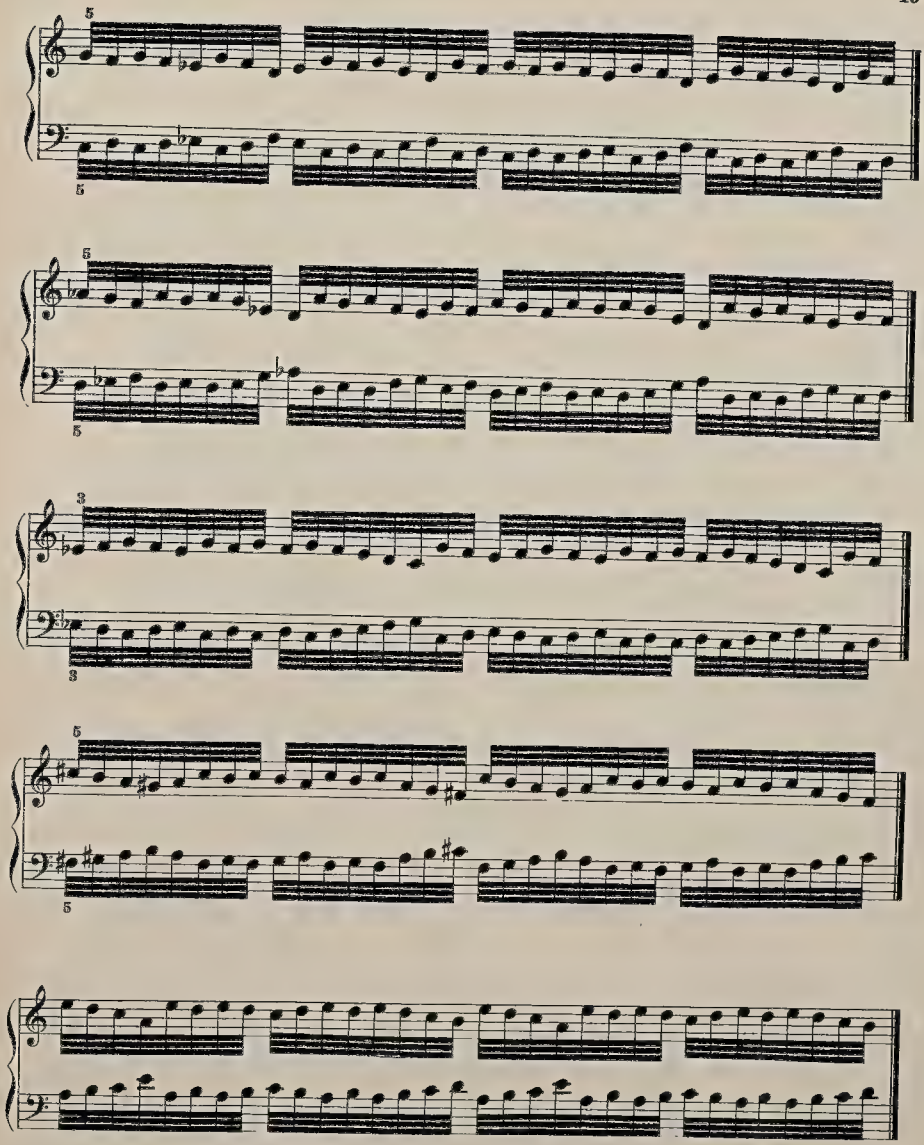


The employment of staccato in one hand with legato at the same time in the other is recommended as a beneficial variety of practice specially calculated to cultivate independence of action between the two hands. Other varieties of touch may also be employed in like manner in this and other sections of the work.



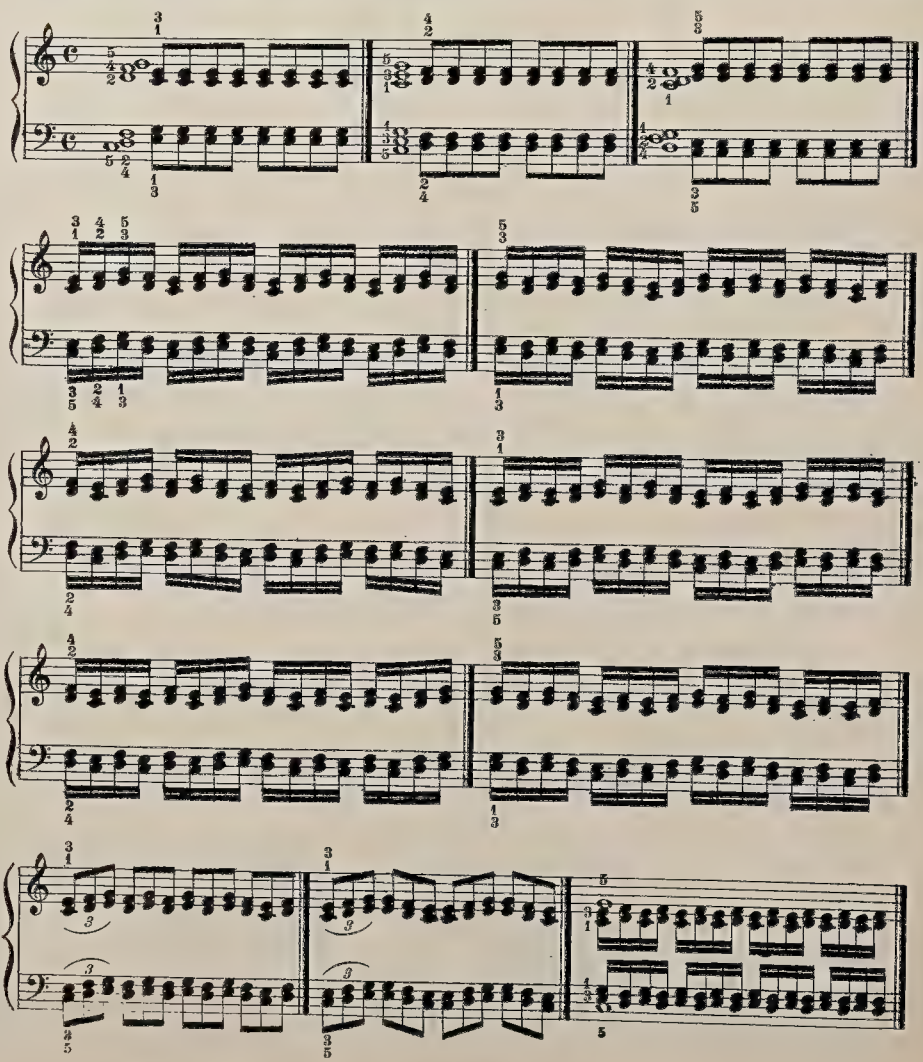
Supplementary exercises specially designed to develop strength and flexibility in the weaker fingers. These examples should also each be transposed into several other keys.





EXERCISES IN PAIRED NOTES.

The tendency which so frequently manifests itself to play thirds and other paired notes one after the other must be carefully guarded against. Properly directed and persevering study in this important section will have a most beneficial effect in equalizing the touch and cultivating firmness and precision in attack.



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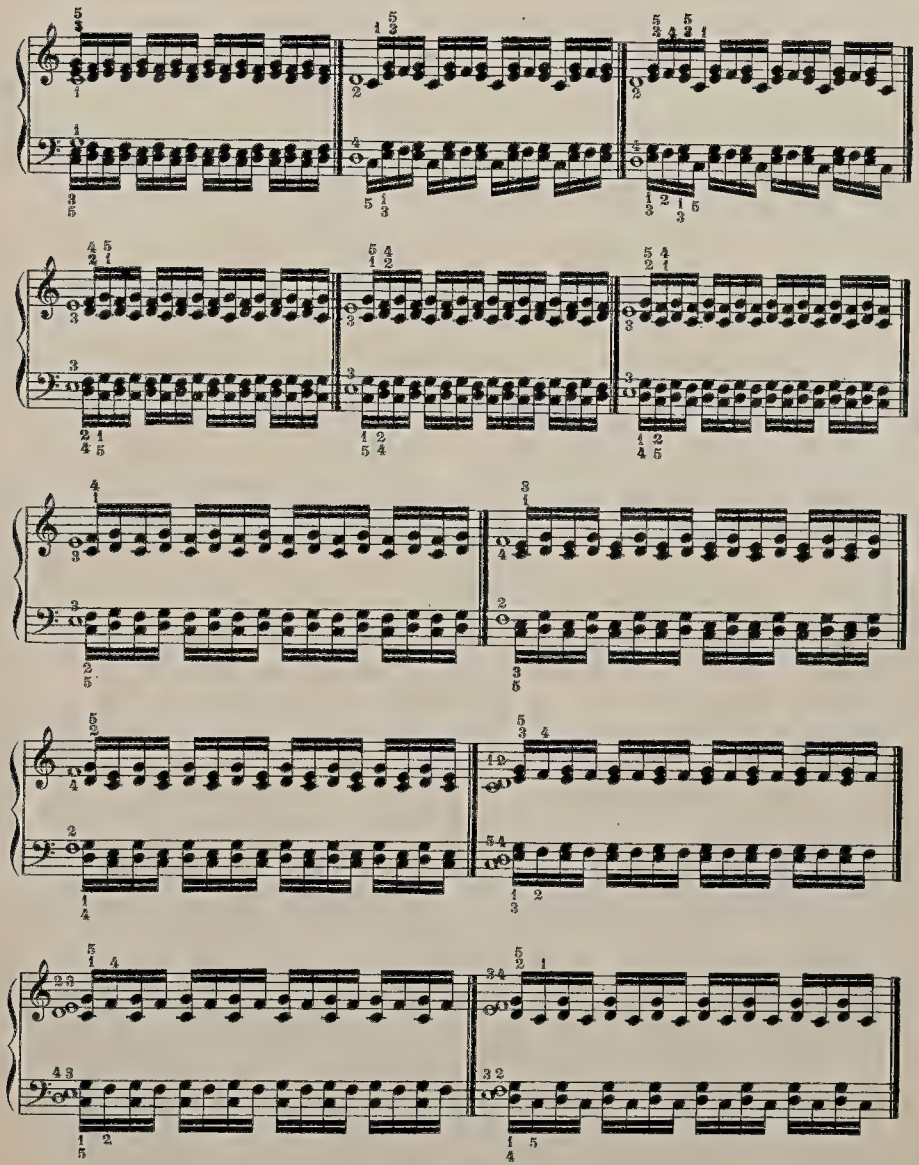
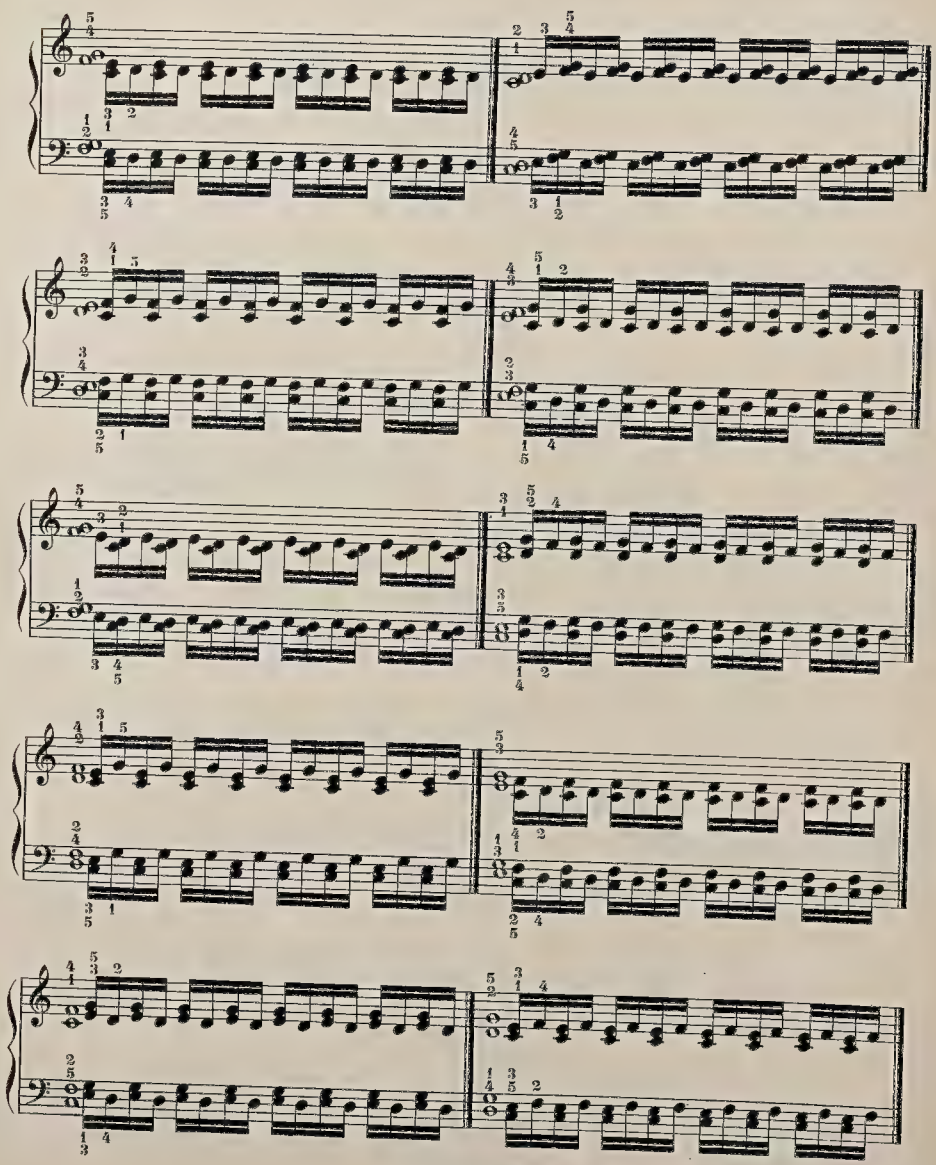
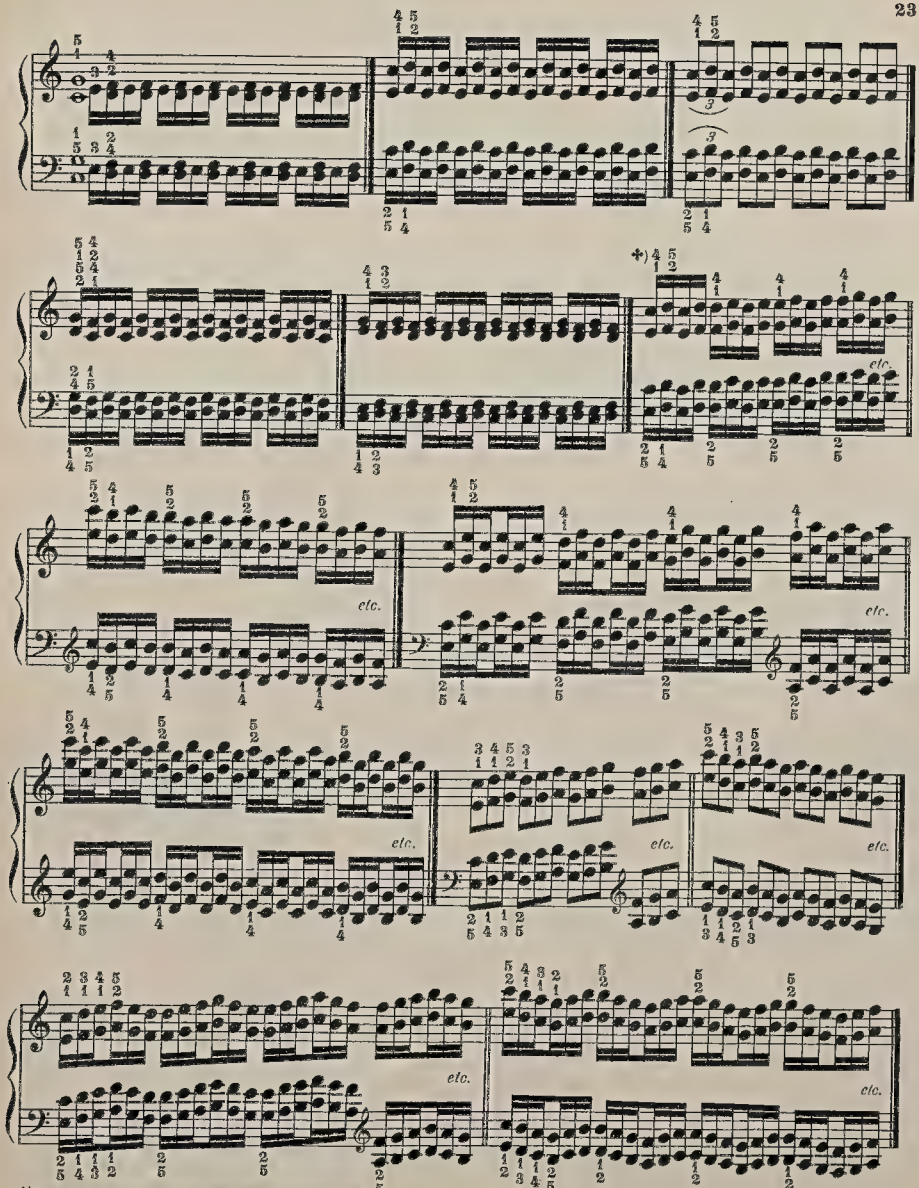


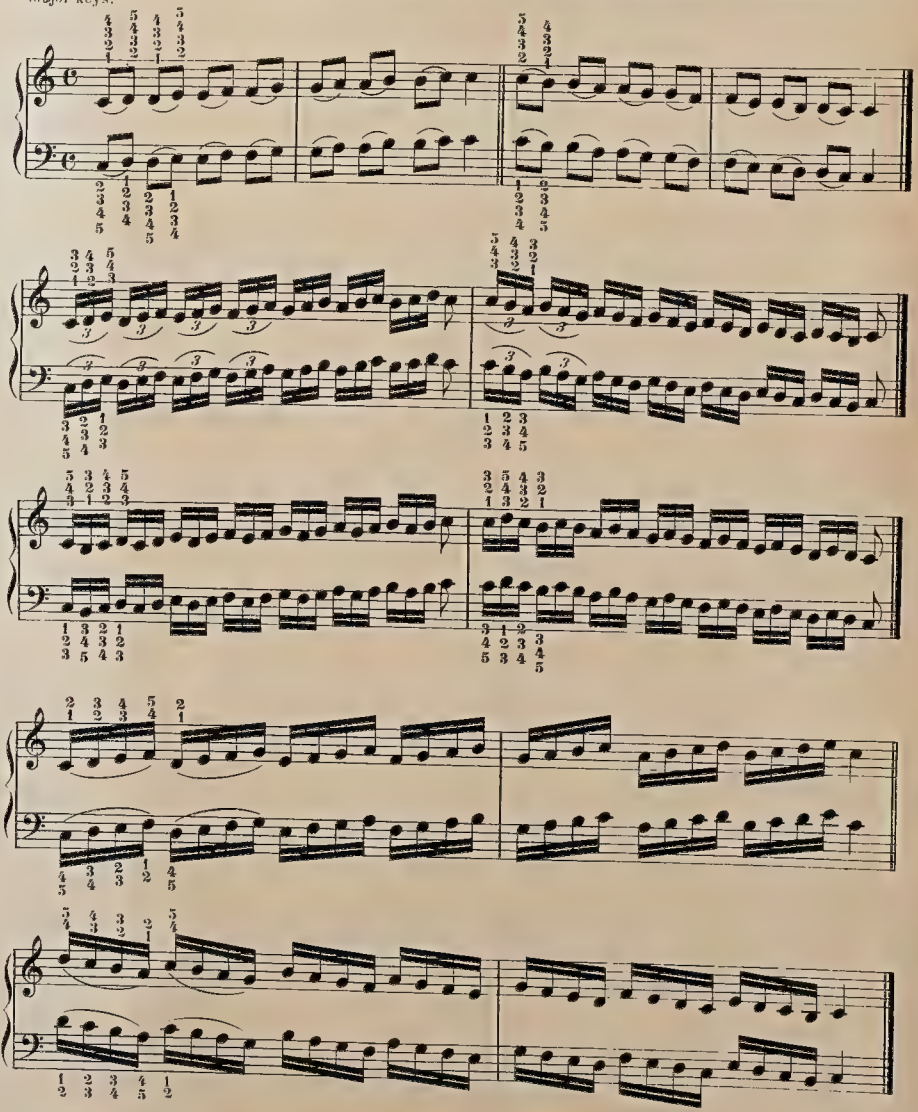




+) The examples from this point should be practiced through several octaves of the key board.

EXERCISES WITH MOVING HAND.

The range of these studies should be extended through several octaves of the key-board with the same fingering in all major keys.



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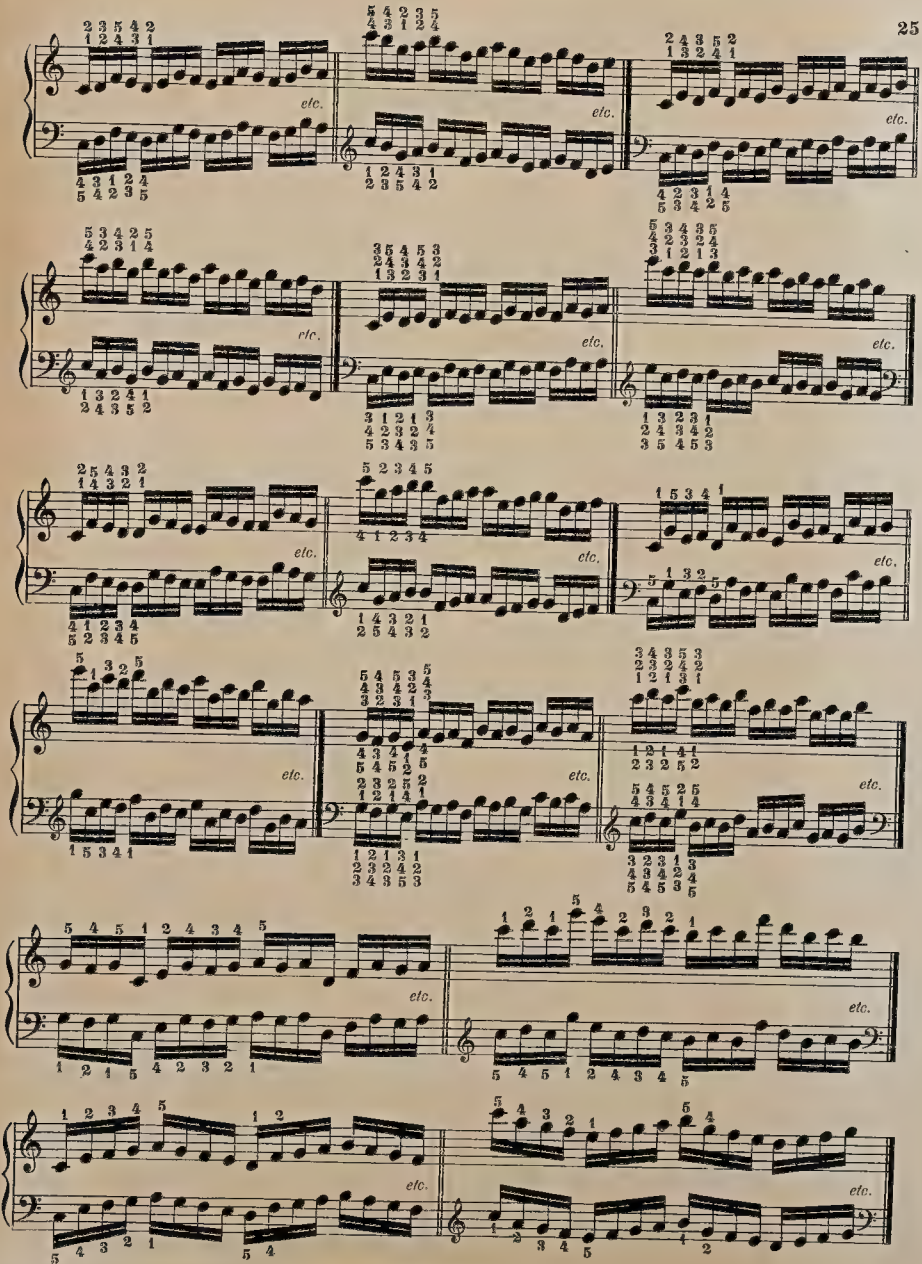
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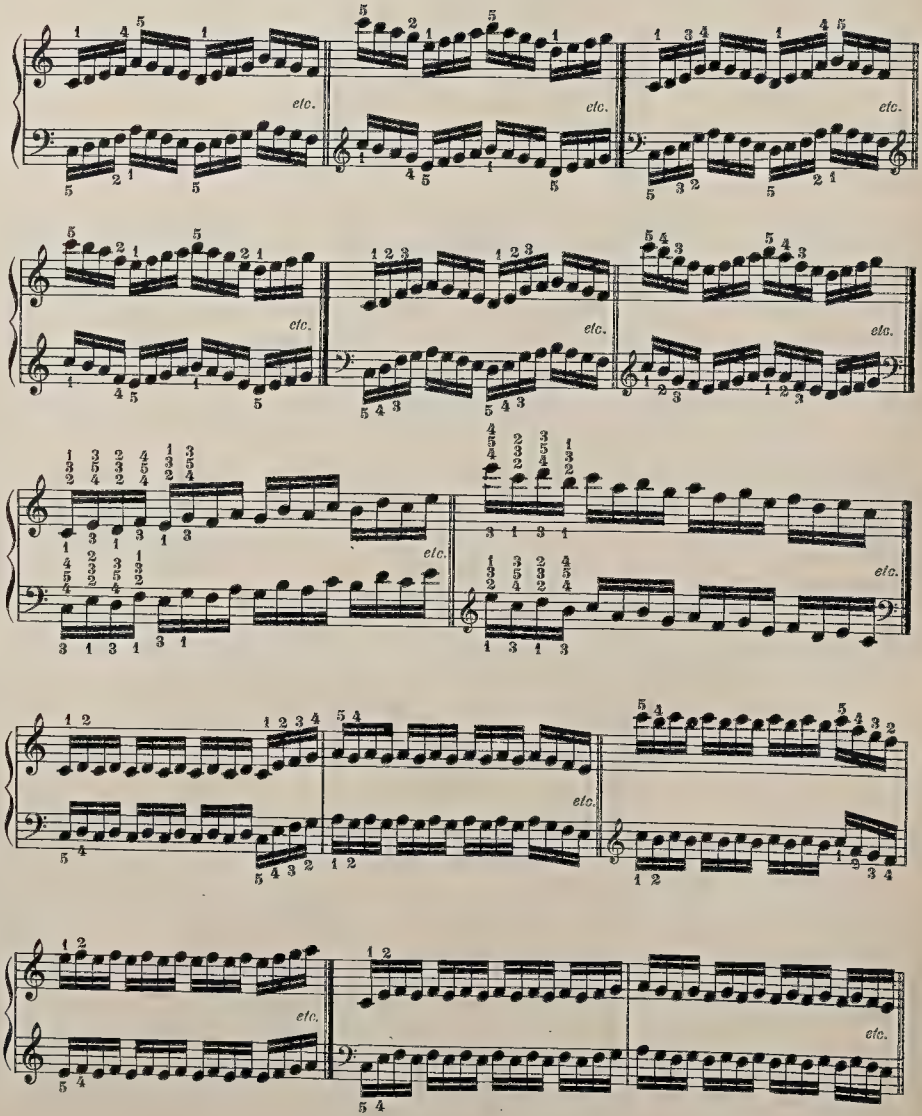
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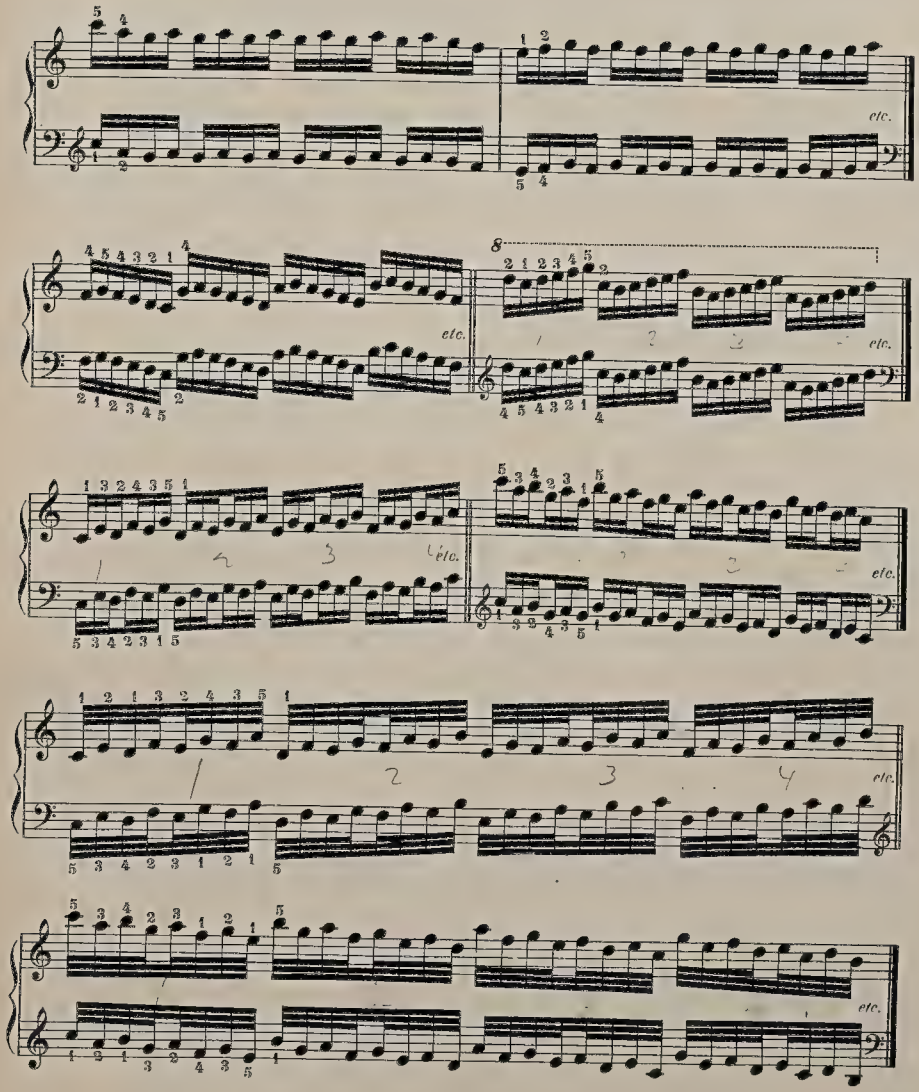
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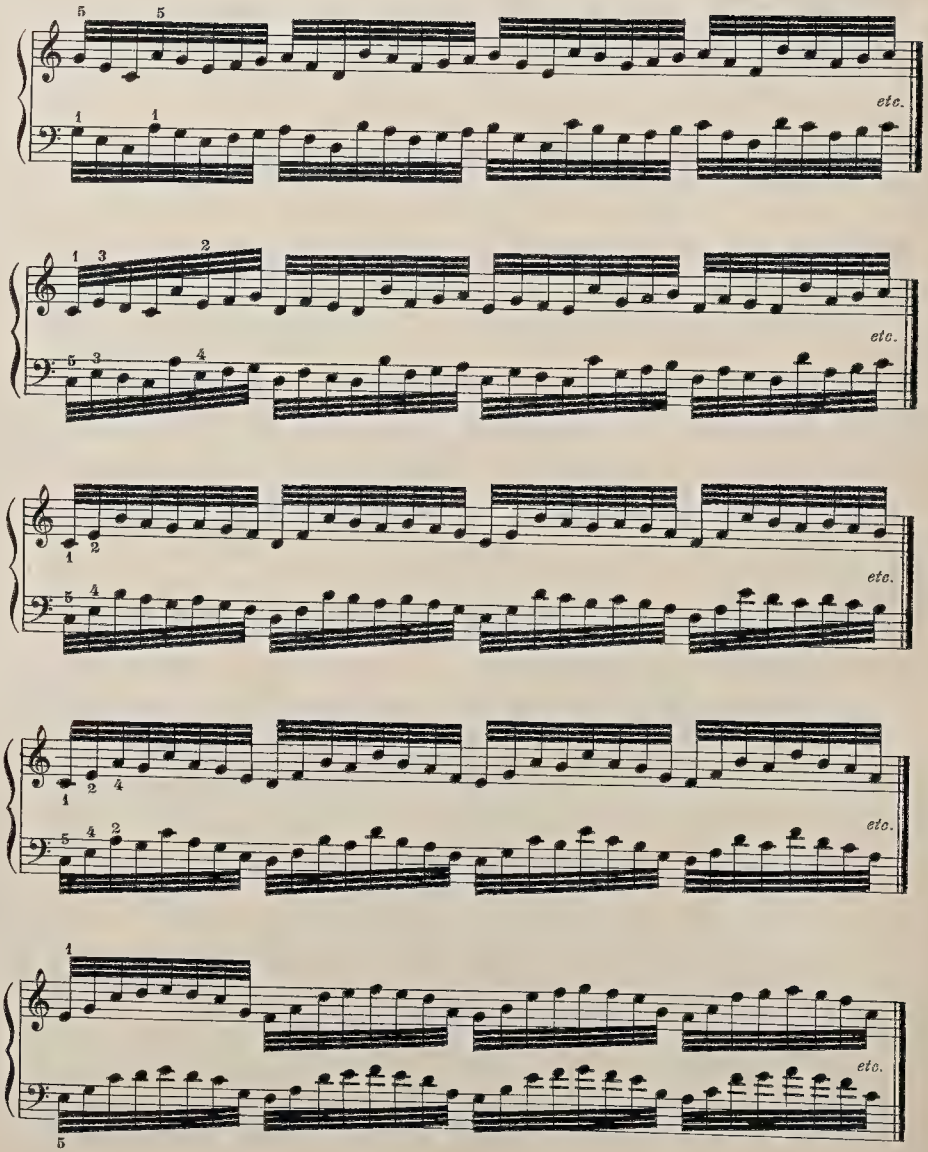
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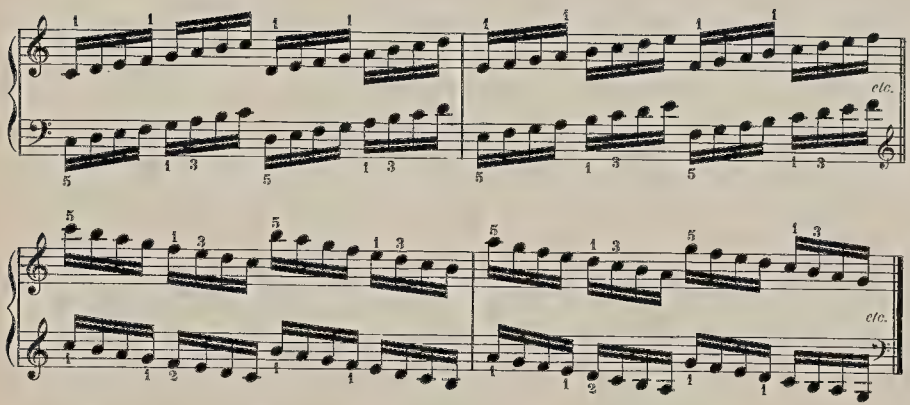
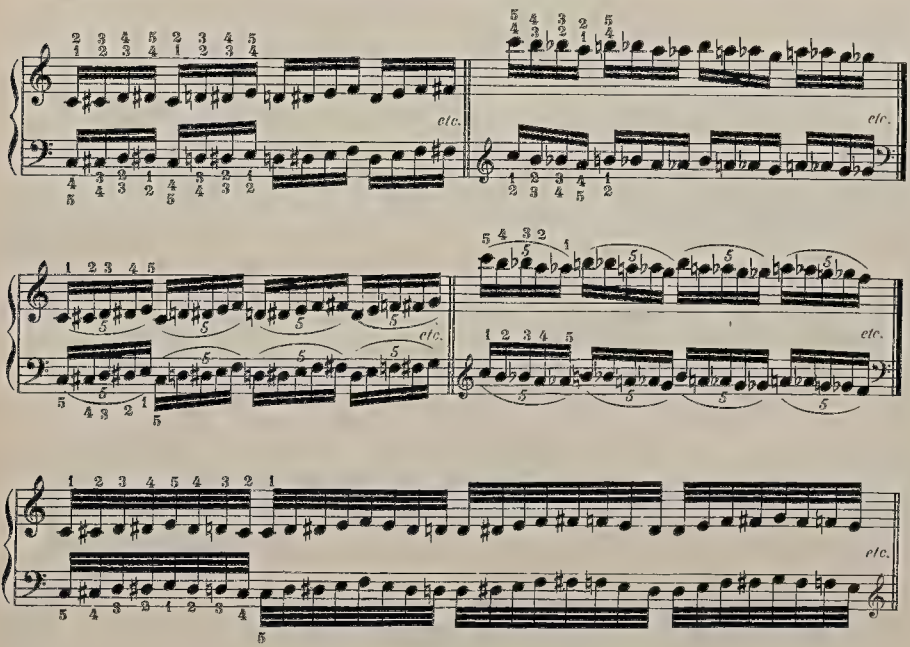
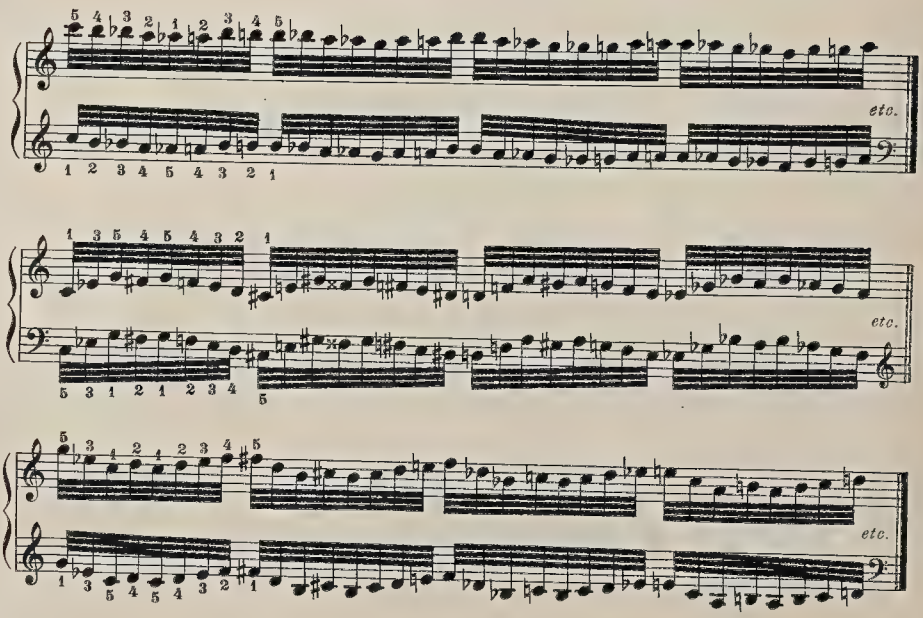
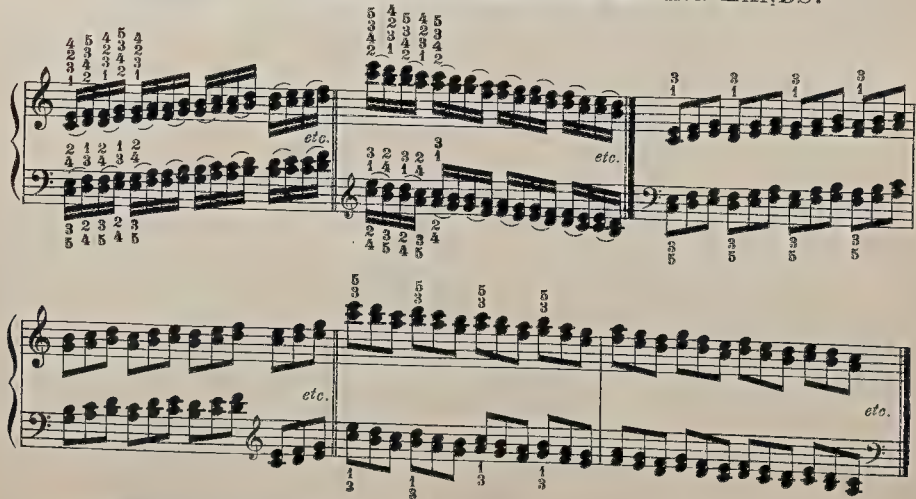


This scale example as well as the various exercises preceding it should be practiced in all keys with the same fingering indicated for the key of C.





EXERCISES IN GROUPED NOTES WITH MOVING HANDS.



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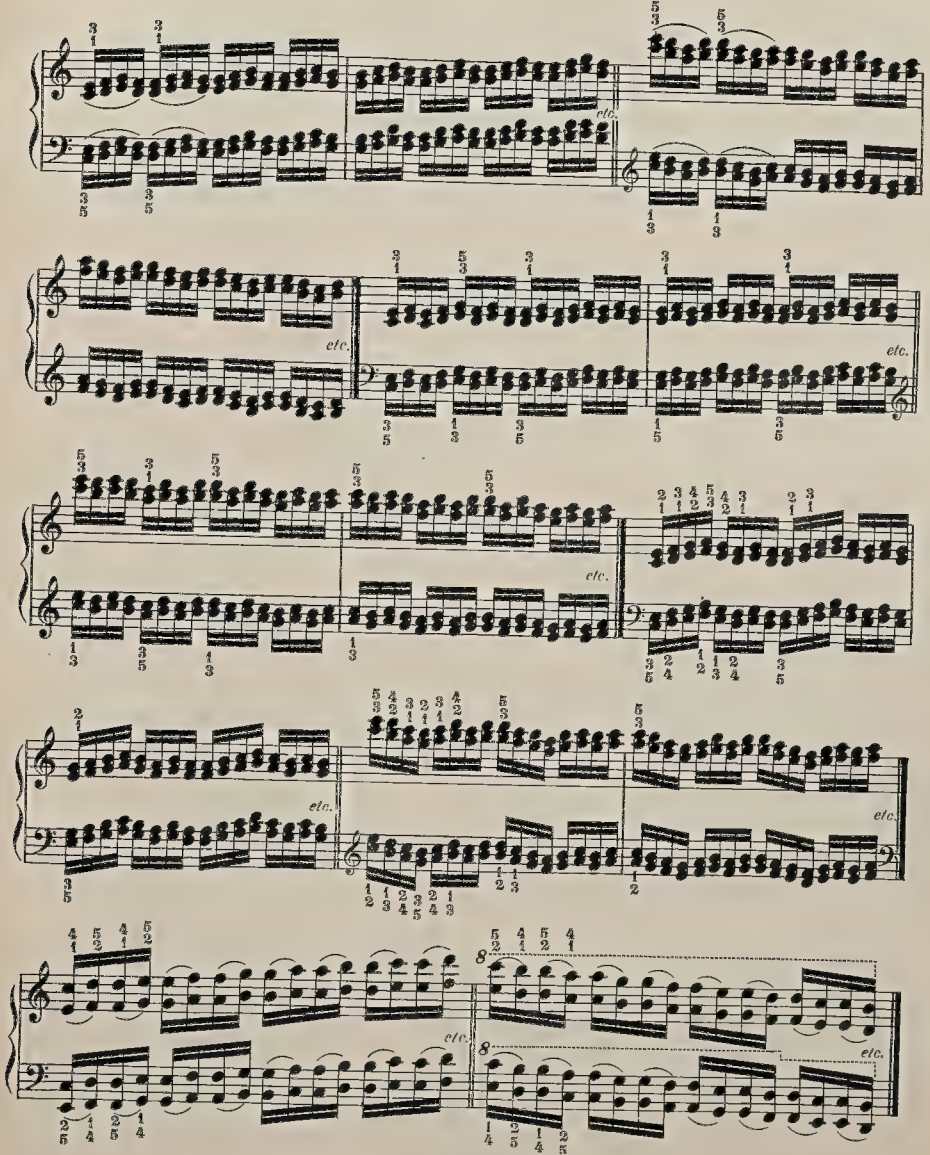
etc.
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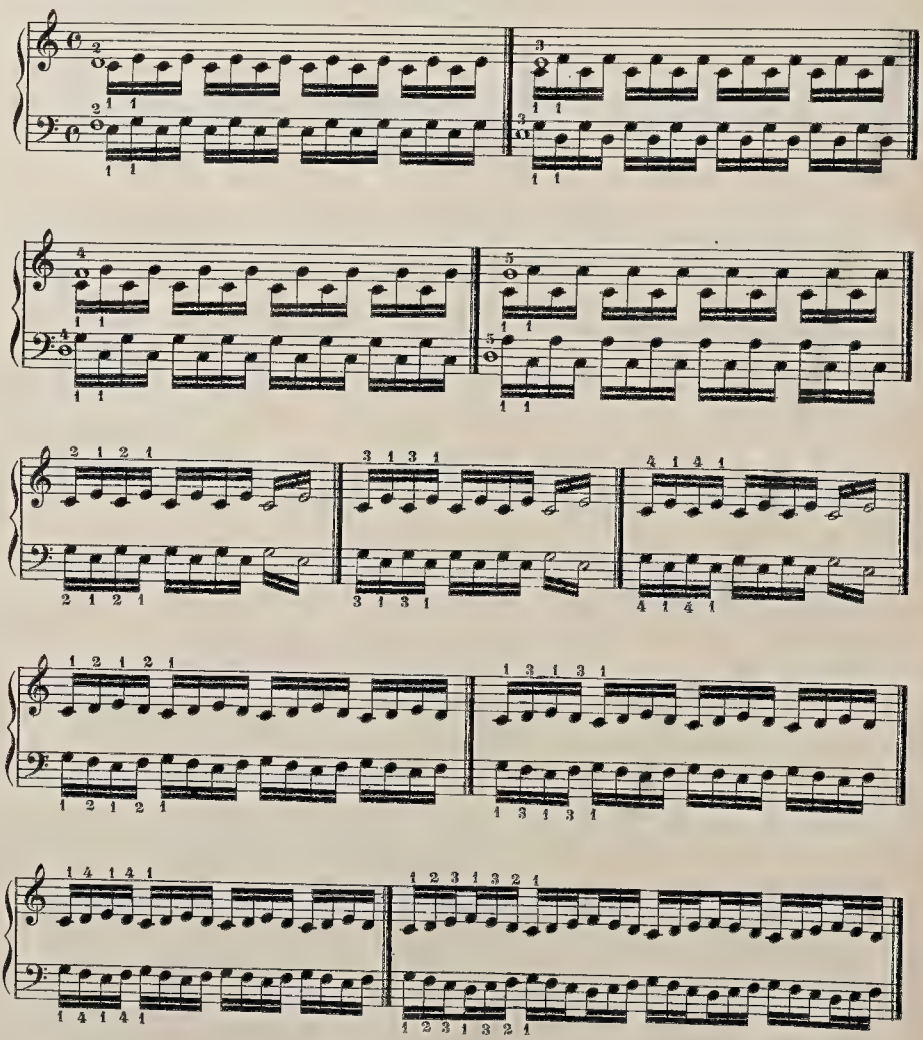
8
etc.

EXERCISES PREPARATORY TO SCALE PLAYING.

When the student has acquired a reasonable degree of independence in fingering and evenness of touch, the exercises in this section may be taken up. The acquirement of thorough freedom in the action of the thumb is indispensible to smooth and facile execution in the playing of scales. Careful attention to detailed practice in the passing of the thumb is therefore earnestly recommended.



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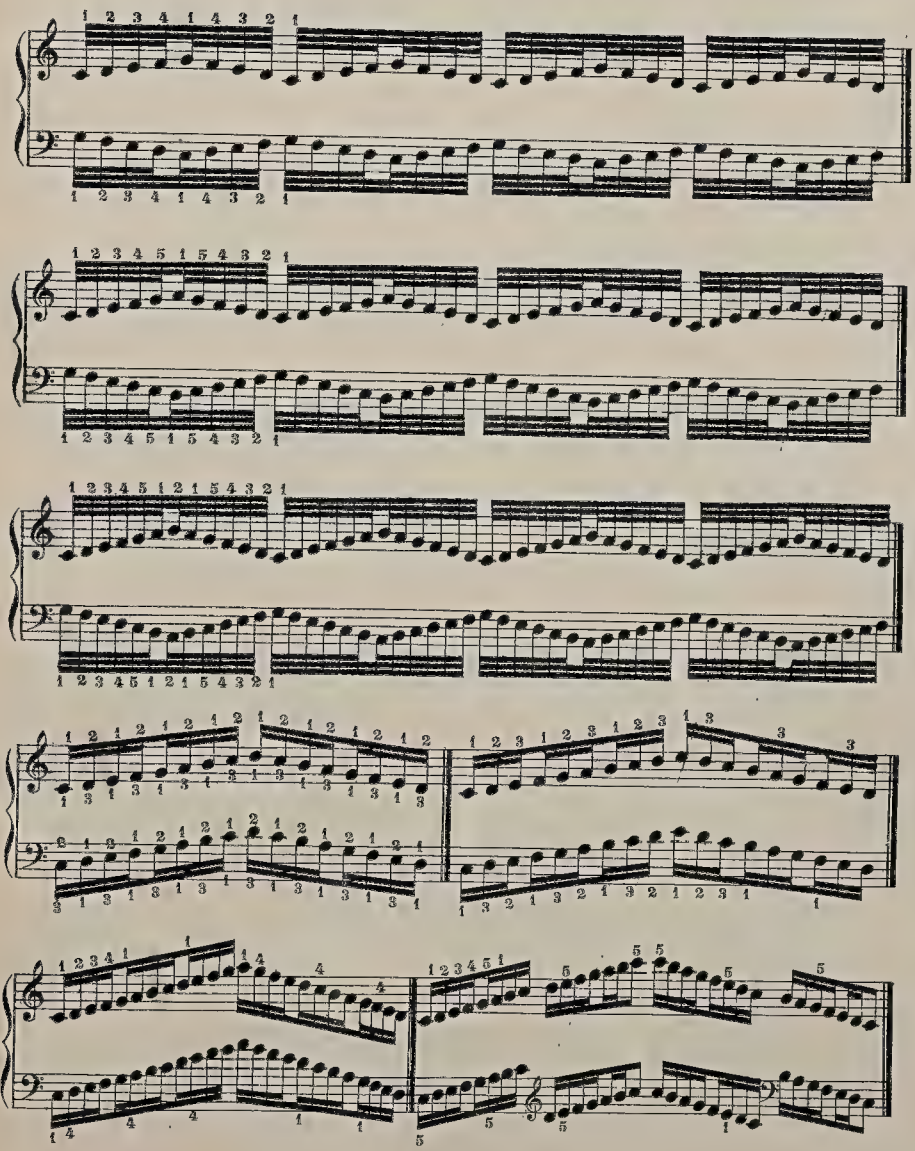
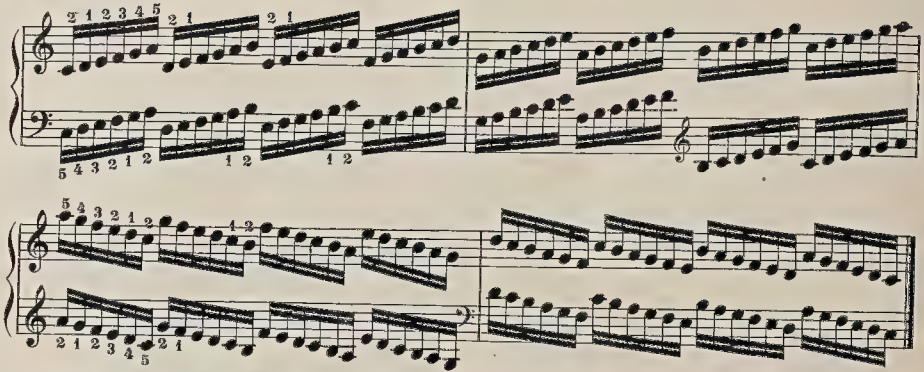
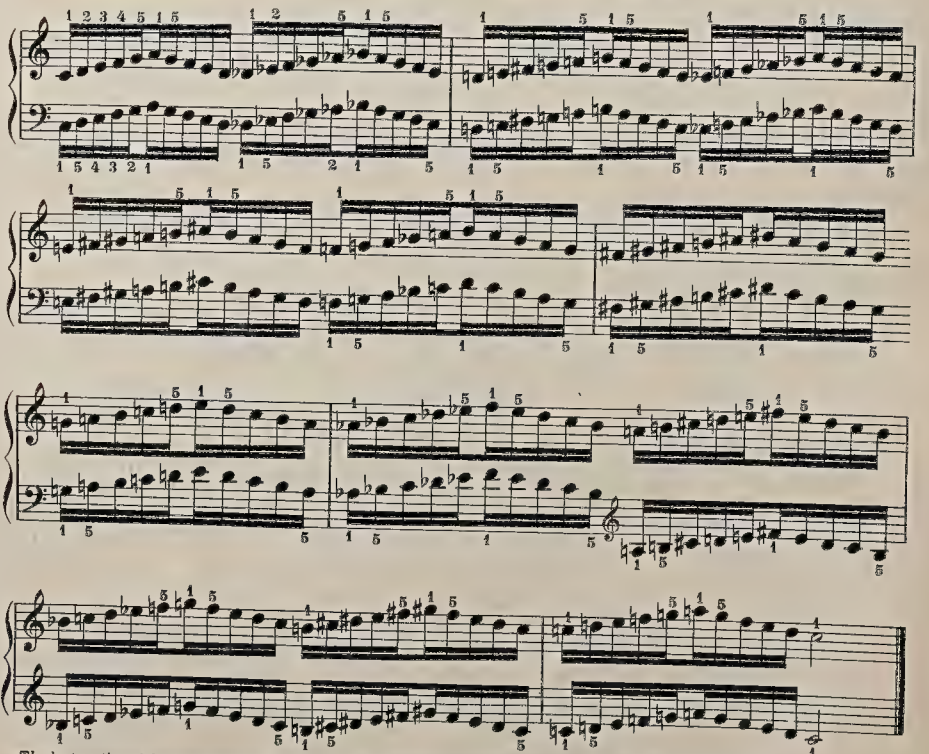




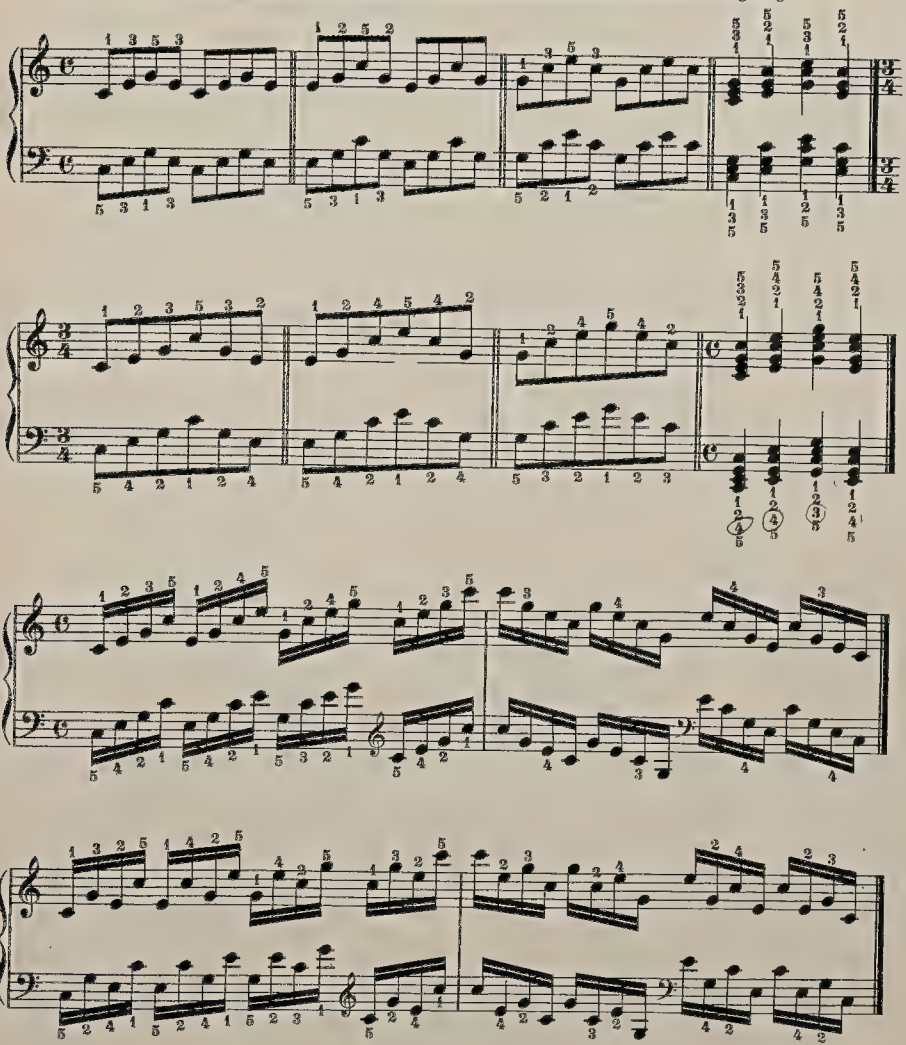
NOTE:— The above examples should be played in every major key with the same fingering.



The last section of this work contains all major, minor and chromatic scales carefully fingered and classified.

EXERCISES IN BROKEN AND SOLID CHORDS WITH STUDIES IN ARPEGGIO PLAYING.

The examples on this page should be practiced in all major and minor keys with the same fingering.



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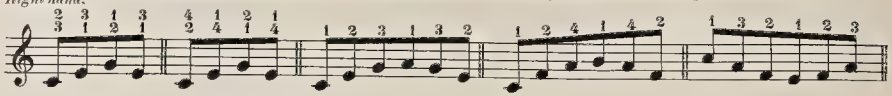
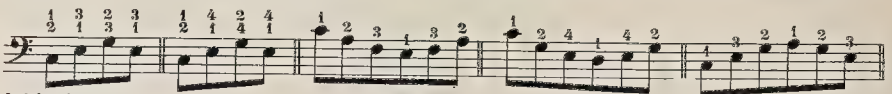
The following unbracketed examples are designed more specially for practice with separate hands.

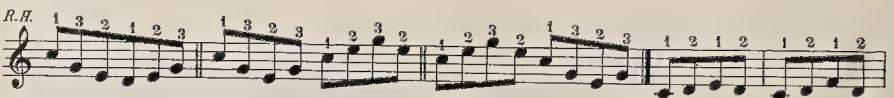
Right hand.



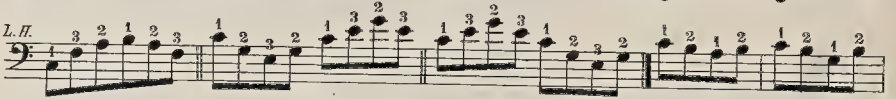
Left hand.



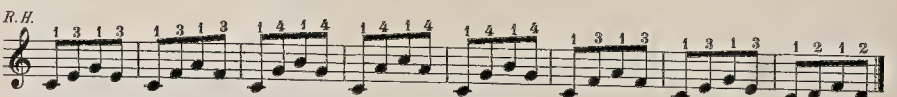
R.H.



L.H.



R.H.

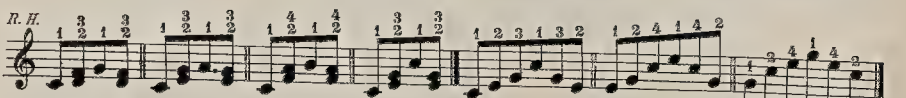


L.H.

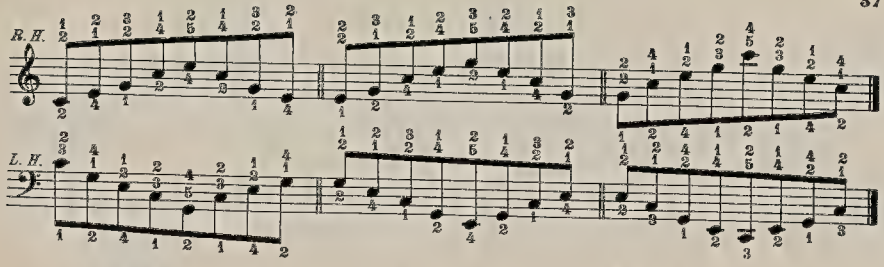
R.H.

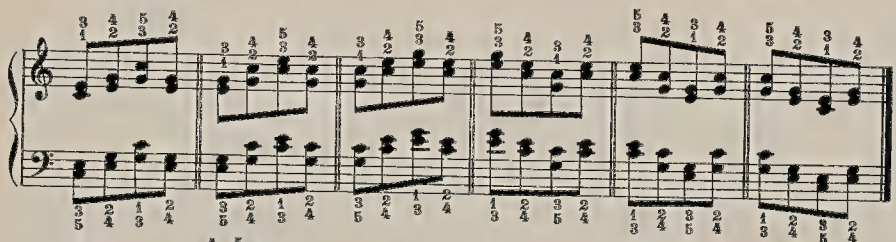
L.H.

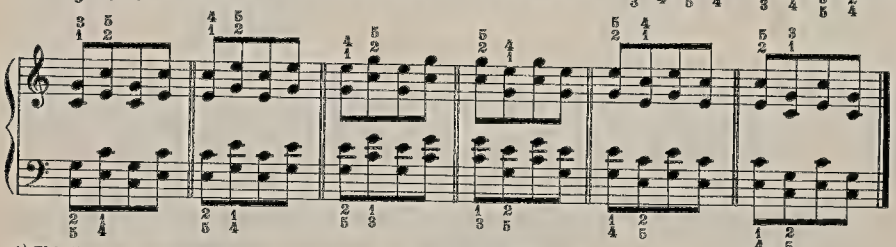
R.H.



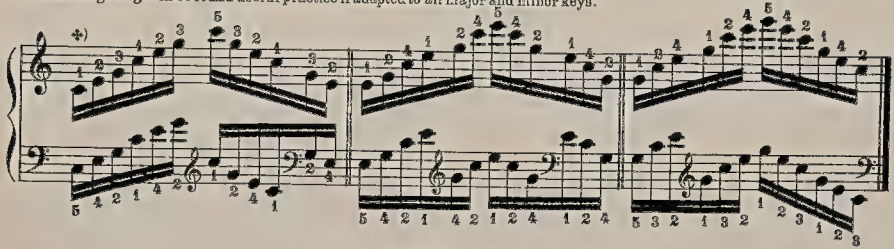
L.H.

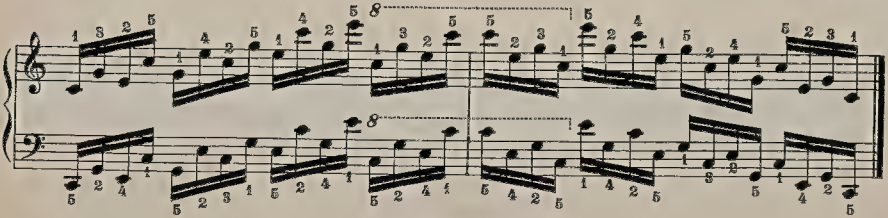




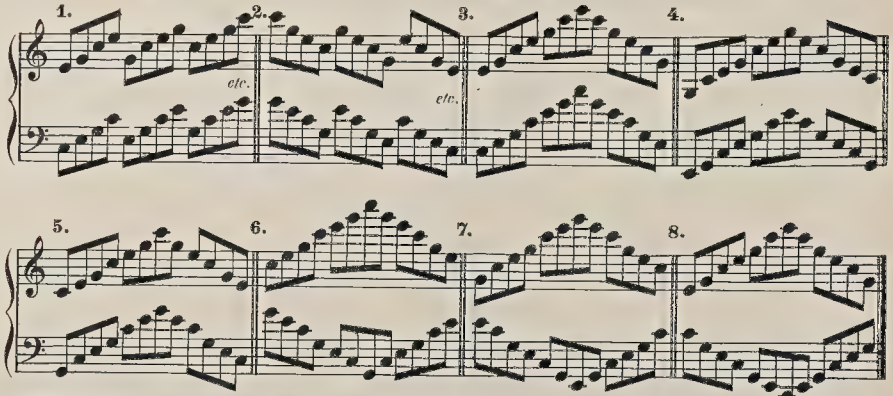


+) This fingering will be found useful practice if adapted to all major and minor keys.



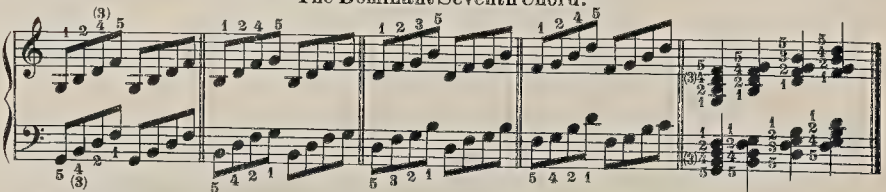


The following eight models should be practiced in all major and minor keys with appropriate fingering.

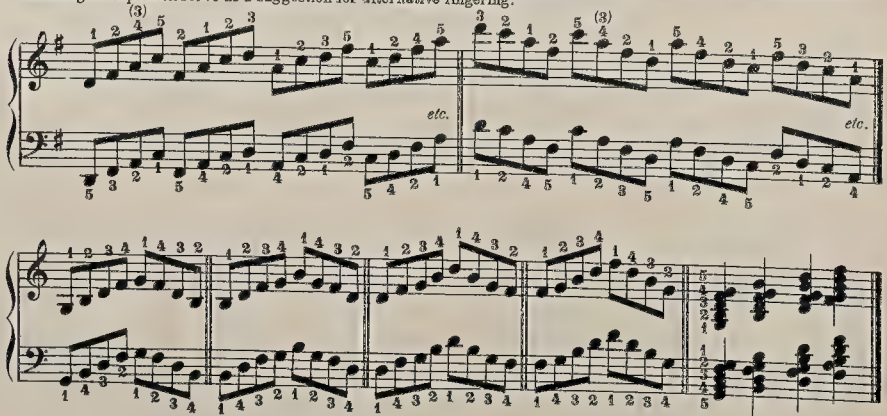


NOTE. — For the fingering of Arpeggios of the common chord in all keys, observe section of this work beginning at page 55, which is devoted to Scales and Arpeggios in detail.

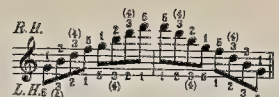
The Dominant Seventh Chord.

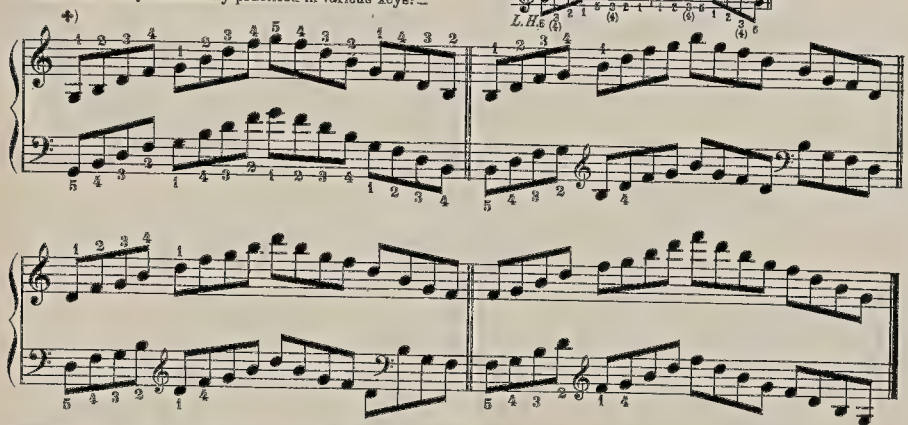


These exercises should be practiced in all keys and with the same fingering. Where the signature includes black keys the following example will serve as a suggestion for alternative fingering.

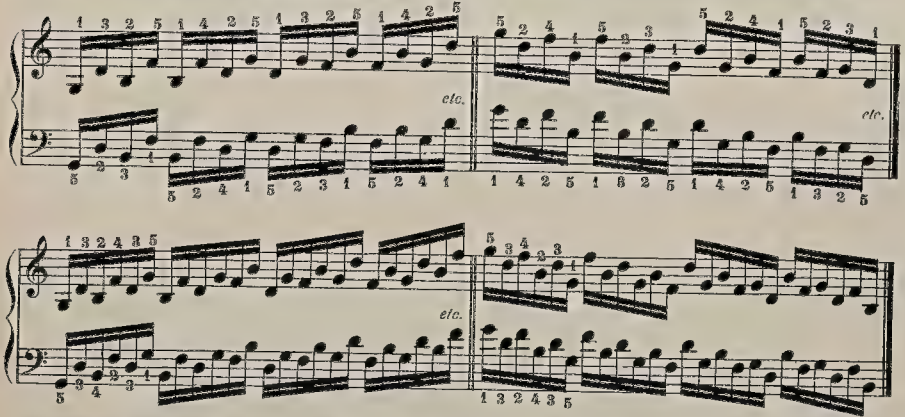


The order of fingering presented in the accompanying example should also be systematically practiced in various keys: —

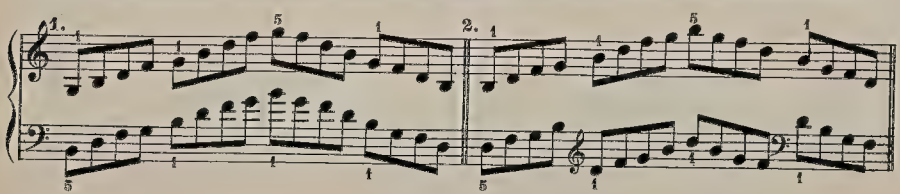


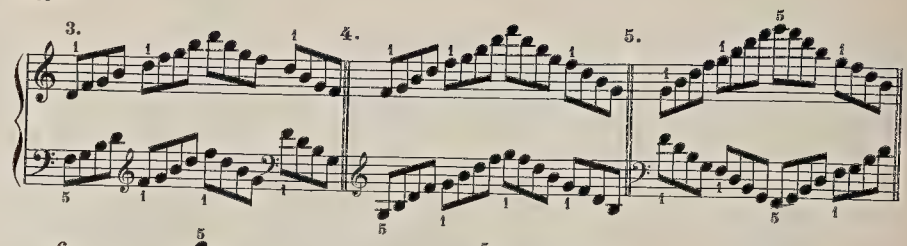


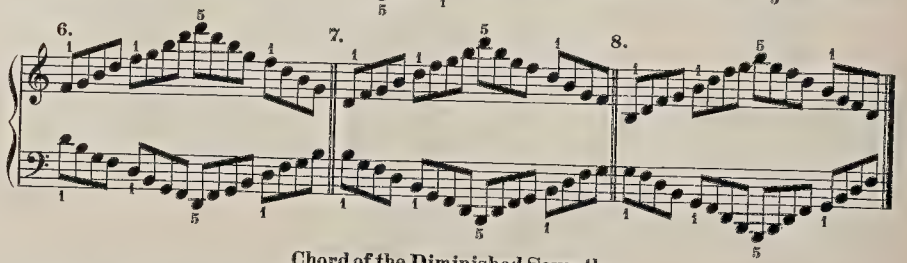
*) With the same fingering in all keys. In the regular routine, however, when a position of the Arpeggios begins on a black key, place the second finger upon the same when undertaking an upward progression in the right hand or a downward with the left. In each case the first finger should take the first white key in the Arpeggios and the other fingers should be placed in their consequent natural order upon succeeding keys.



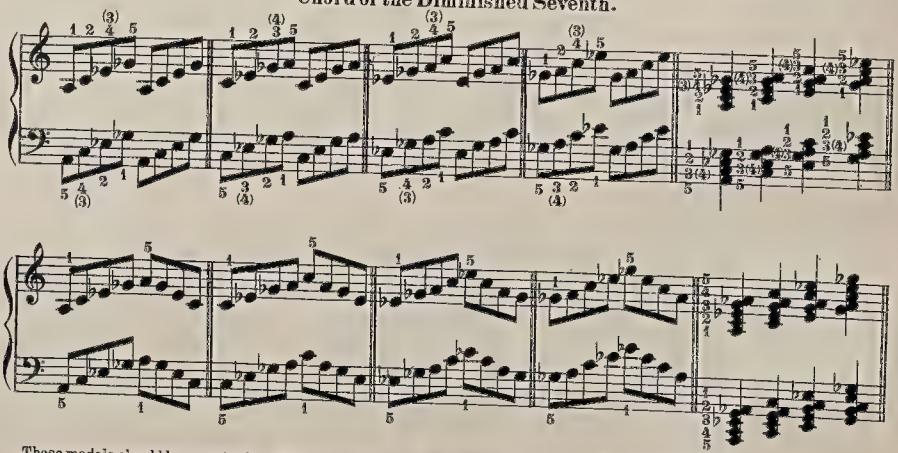
The following eight models should be practiced in all keys with appropriate fingering as indicated in foregoing remarks.



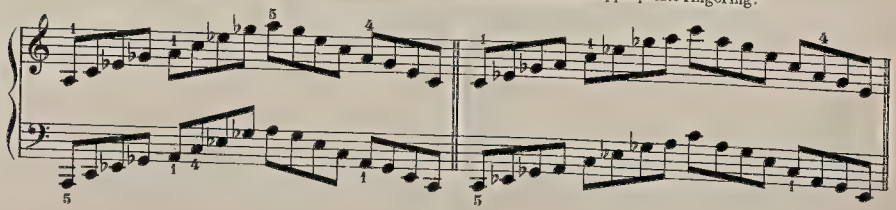


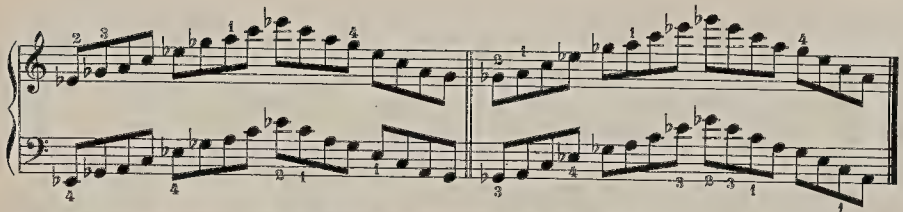


Chord of the Diminished Seventh.

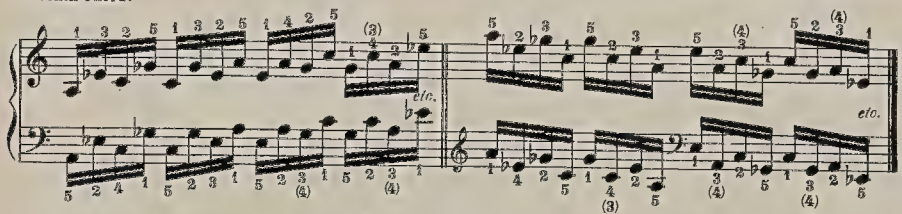


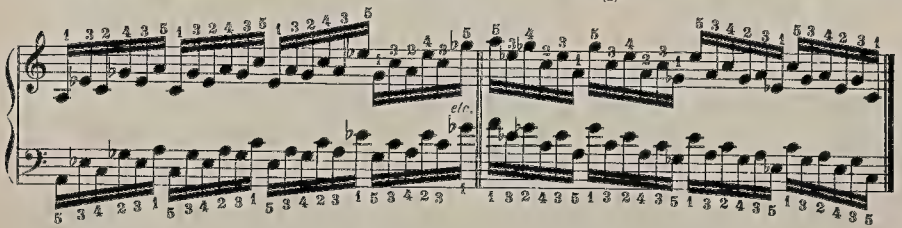
These models should be practiced in all the chords of the Diminished Seventh with appropriate fingering.



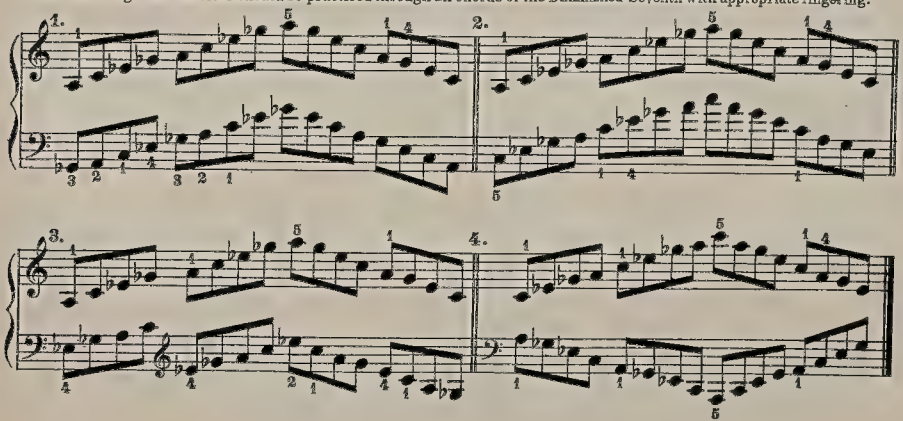


The remarks in this section referring to the fingering of chords of the Dominant Seventh apply also to the Diminished Seventh Chord.

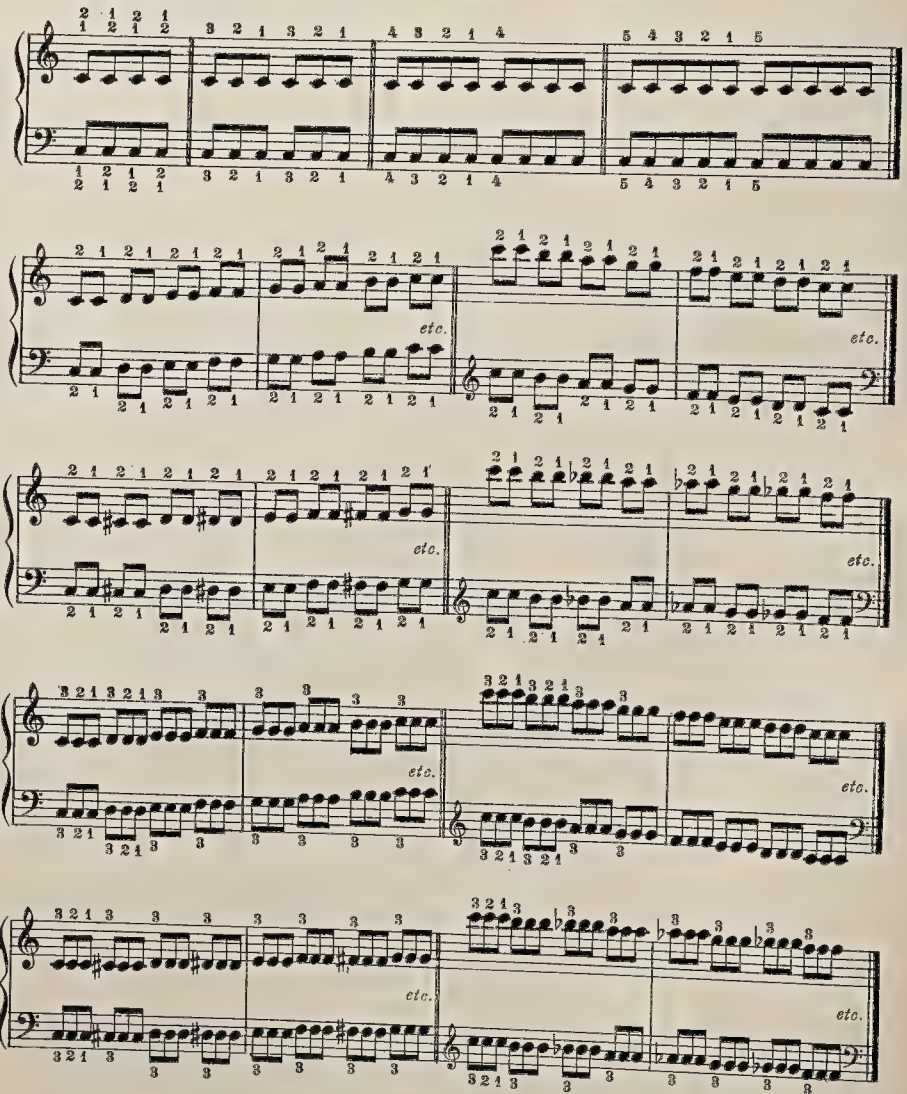




The following four exercises should be practiced through all chords of the Diminished Seventh with appropriate fingering.



EXERCISES IN ALTERNATING FINGERS ON THE SAME KEY.



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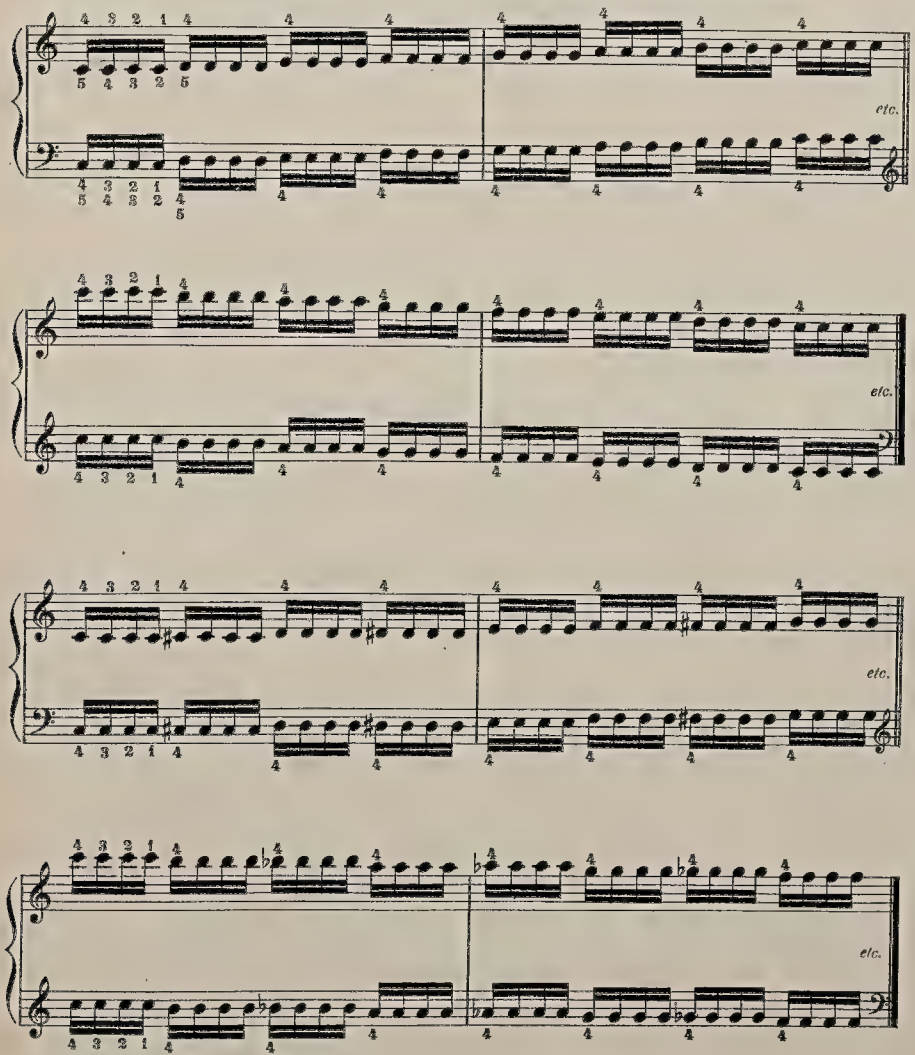
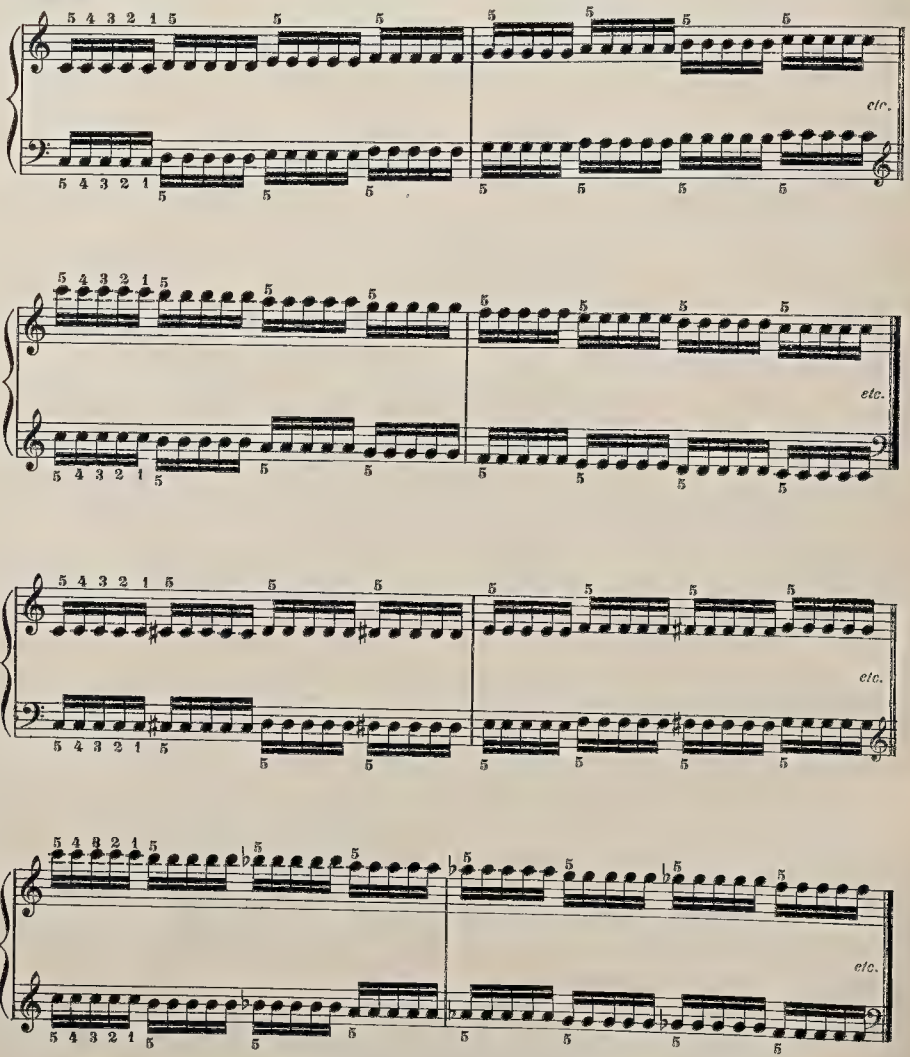
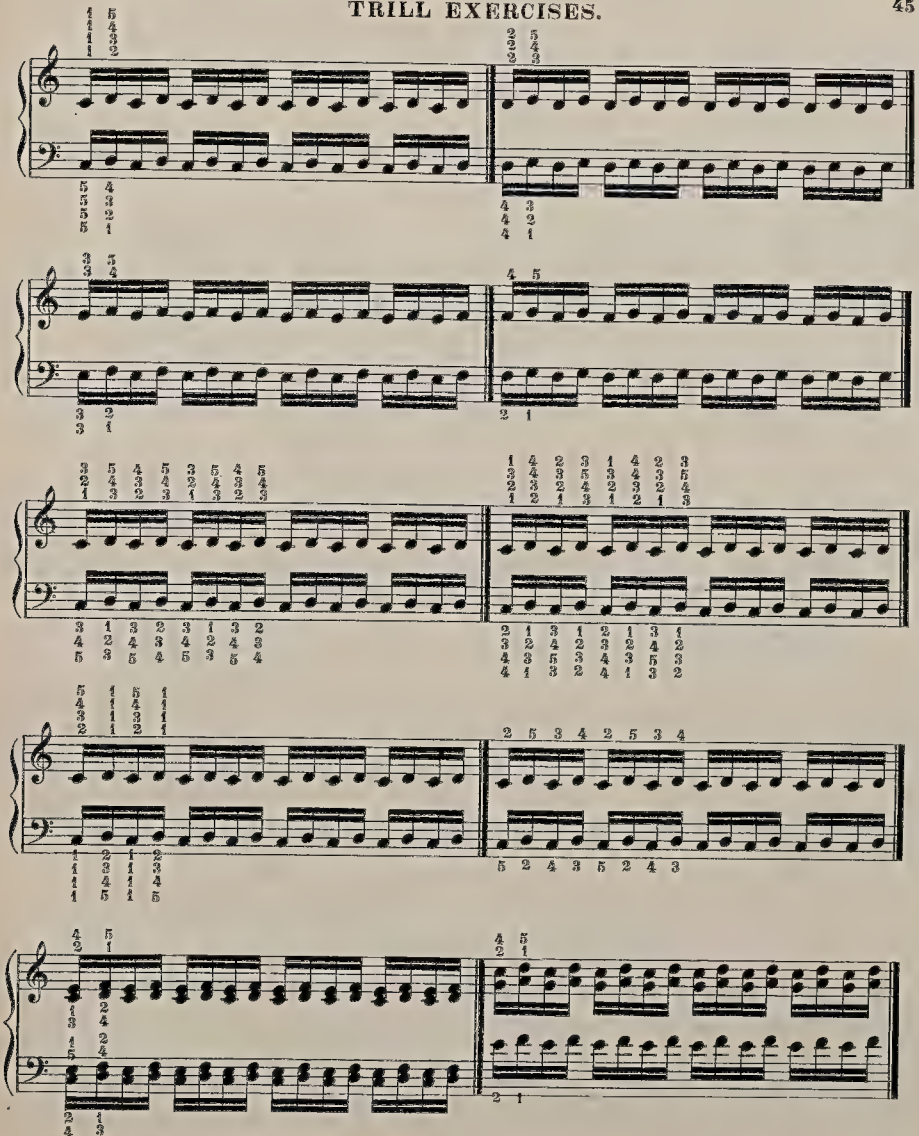
Besides the finger marks given in preceding examples additional value will be lent the exercises by introducing every possible variation in the fingering. As an instance the example included in the second brace on the preceding page may be varied by using the second and third fingers — also the third and fourth and finally the fourth and fifth throughout.



In this section, as in others, it is recommended to transpose all diatonic examples into every major key with the same fingering.





The above examples to be practised in all keys with the same fingering.

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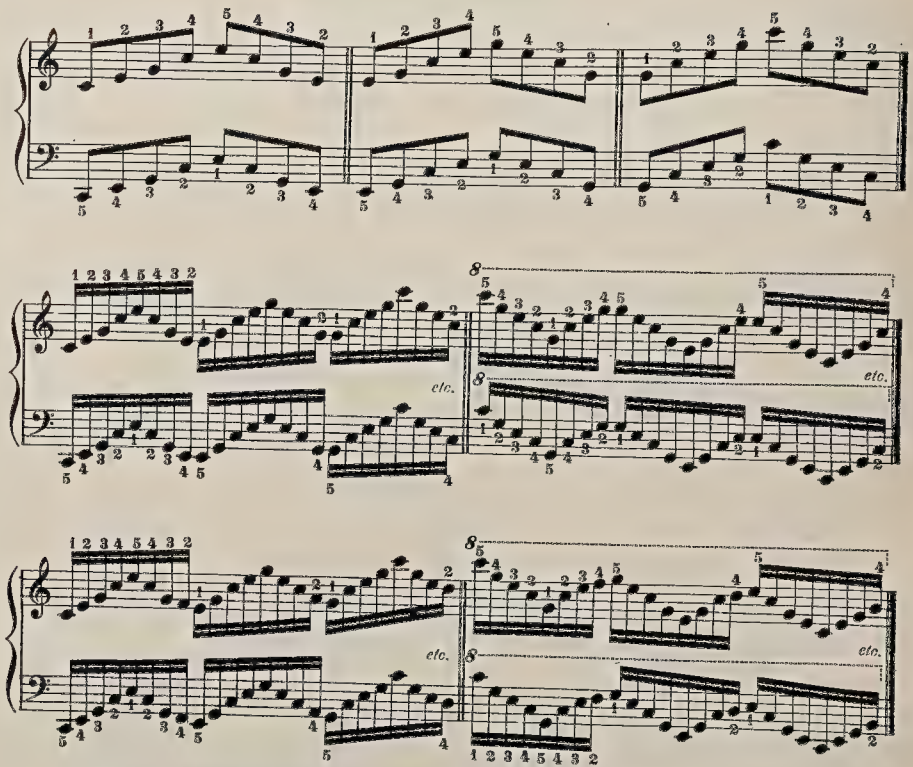
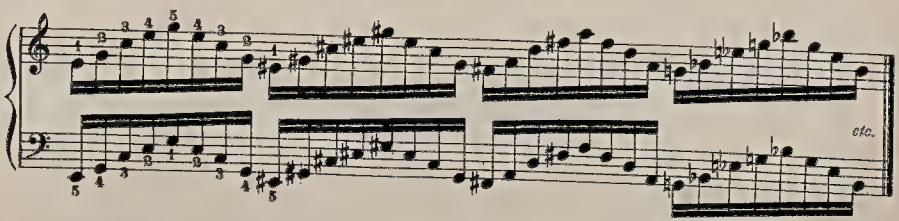
EXTENSION EXERCISES.



The above examples should be played in all keys with the same fingering. Teachers will also direct pupils in the practice of special finger gymnastics designed to develop and increase the expansion of the hand.



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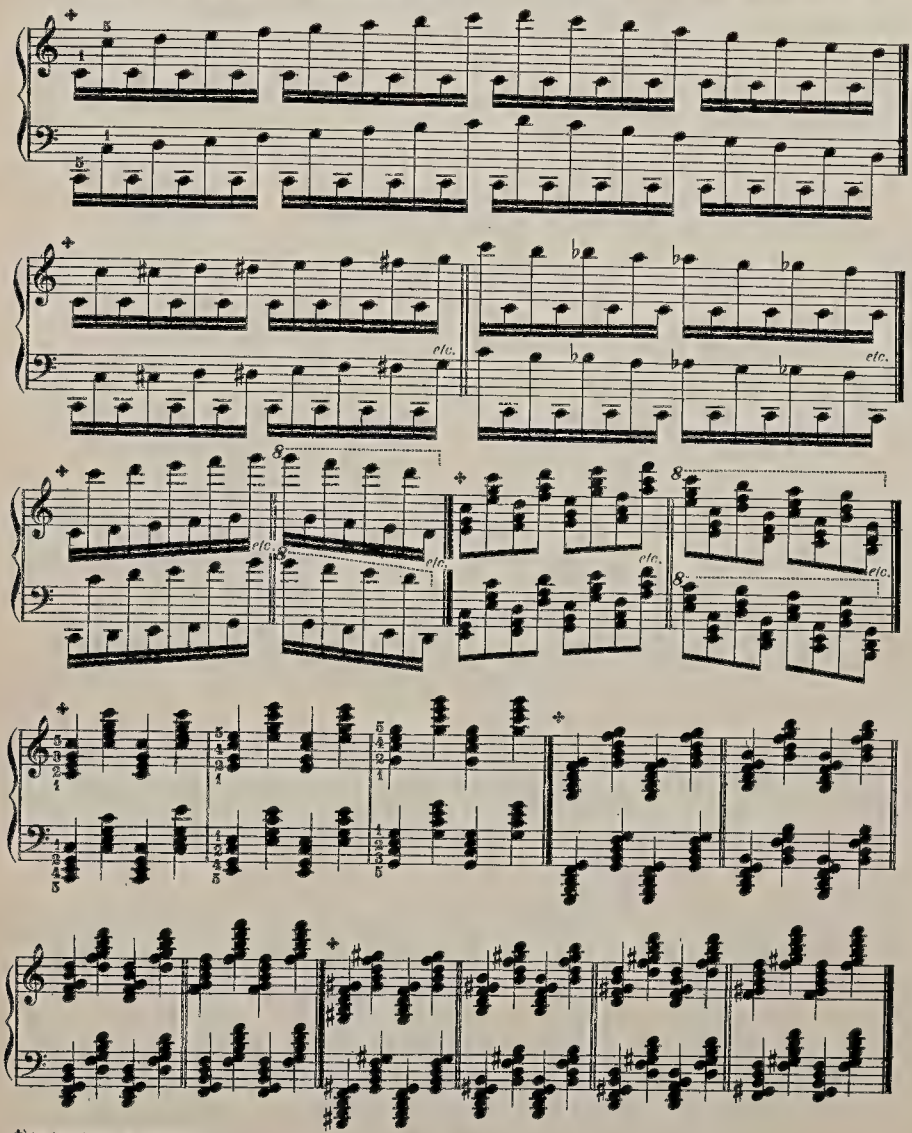
EXERCISES IN SKIPS.

In skipping from one note to another care should be taken to attack from directly above the keys and not from the side.



+) To be played in every key.

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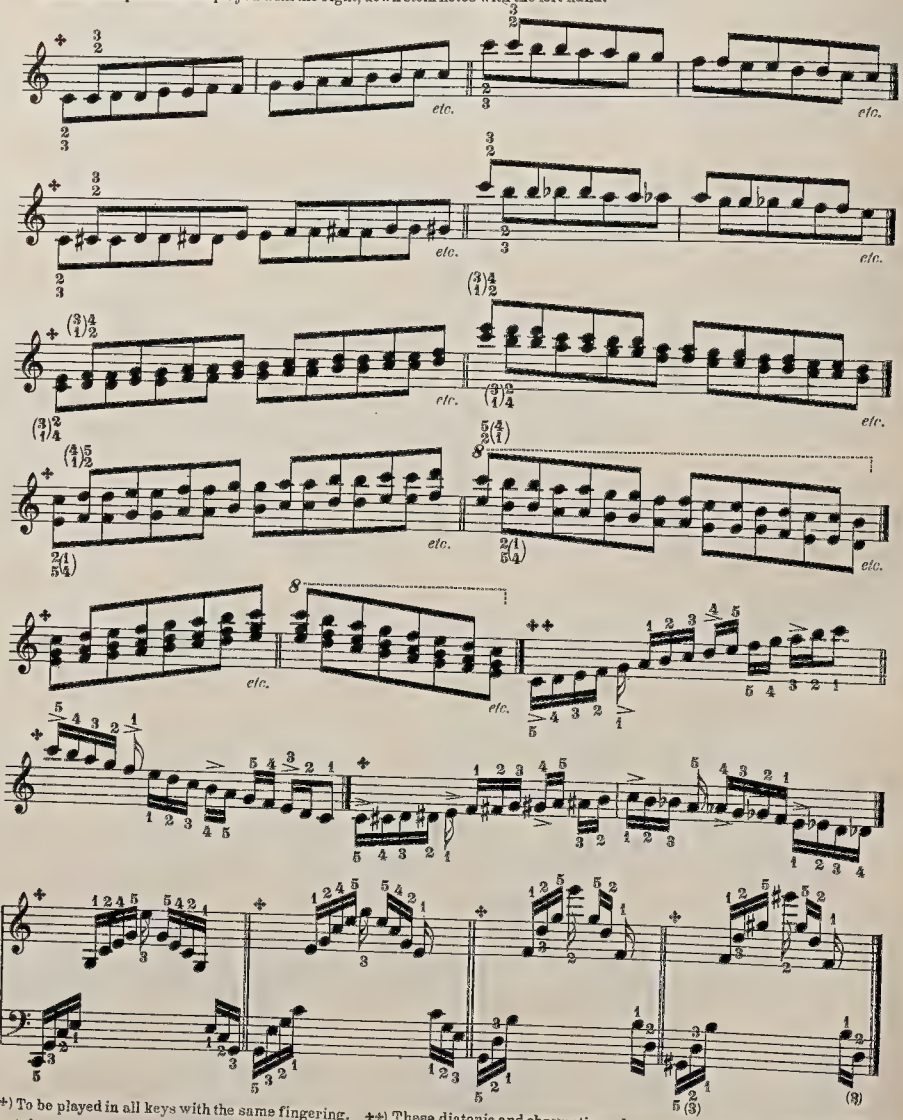
EXERCISES IN CHANGING HANDS.

Notes with upstems to be played with the right, down stem notes with the left hand.



+) To be played in all keys with the same fingering. ++) These diatonic and chromatic scale examples may be extended throughout the compass of the keyboard.

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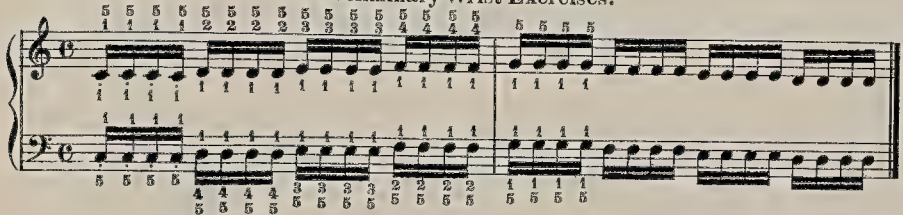
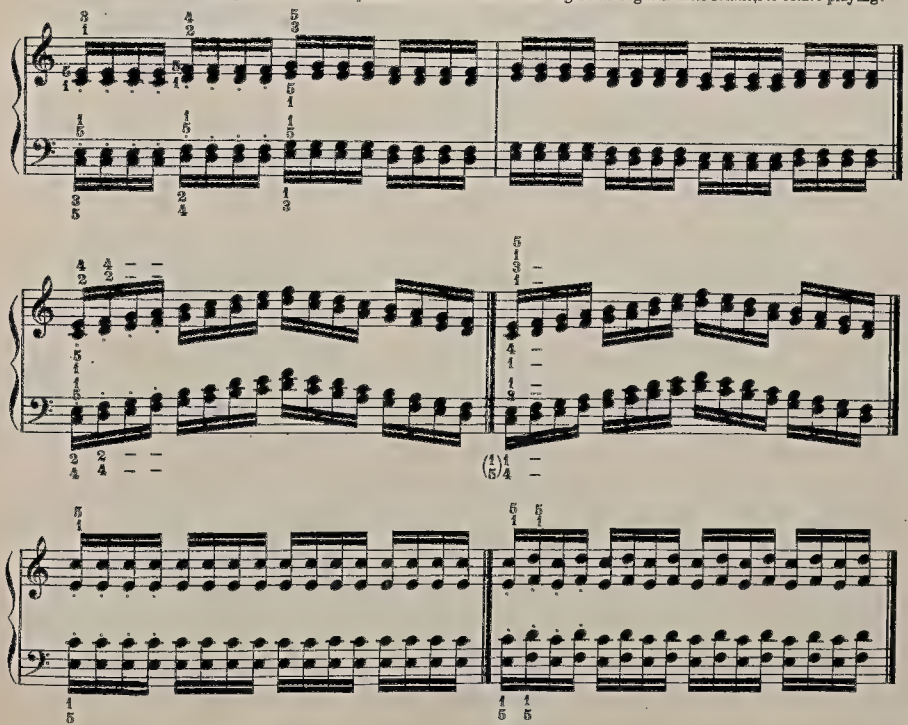
FOUNDATION EXERCISES IN OCTAVE PLAYING.

For the acquirement of facility in octave playing a systematic cultivation of lightness and endurance in the action of the wrist is absolutely indispensible. All tendency to stiffness of the arm and wrist should be overcome and carefully avoided.

Preliminary Wrist Exercises.



Special attention should be given to the development of the first and fifth fingers as regards their relation to octave playing.



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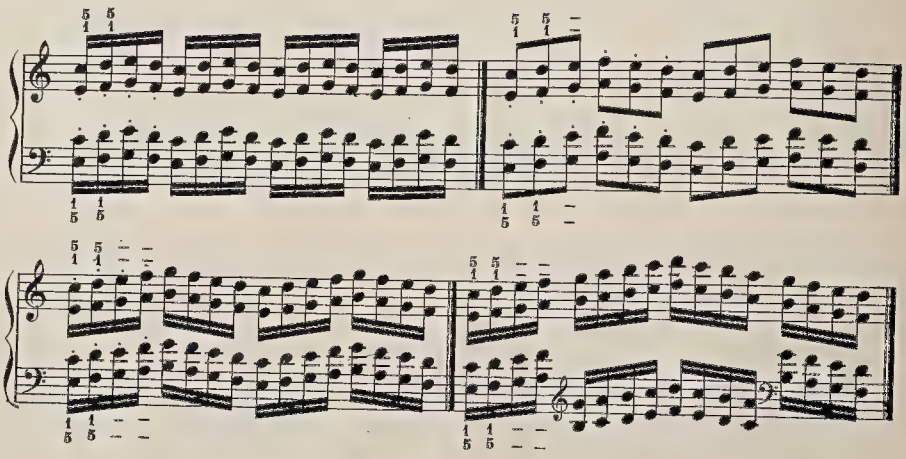
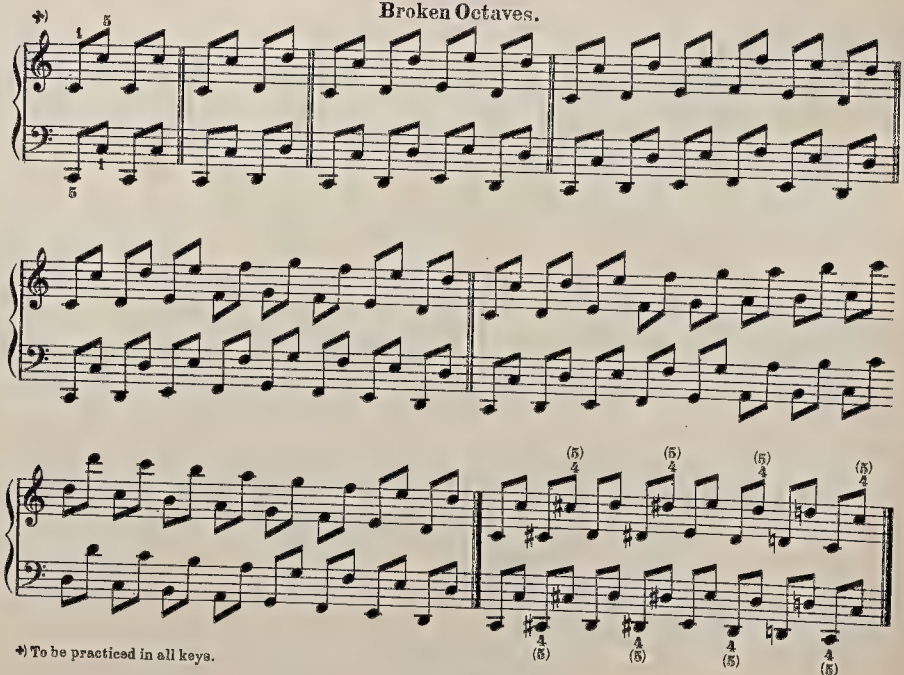
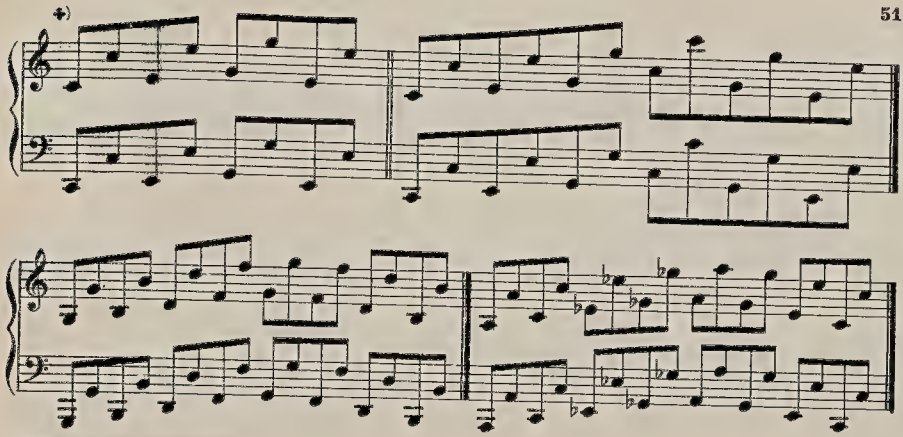


Broken Octaves.



*) To be practiced in all keys.

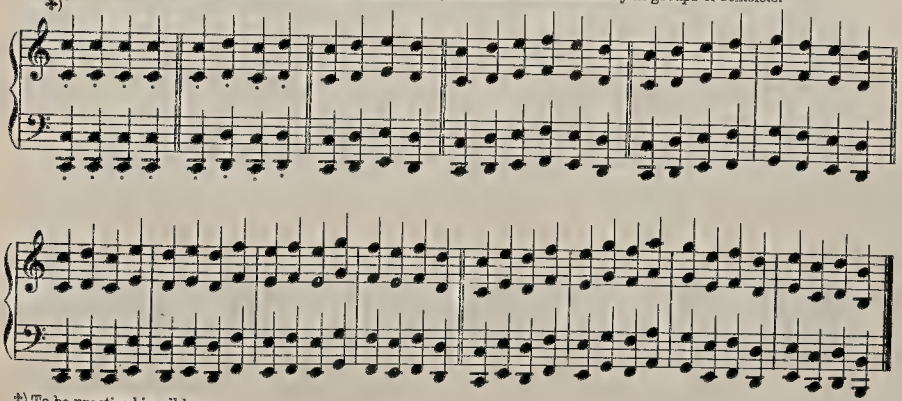
+)



+) To be transposed into all keys.

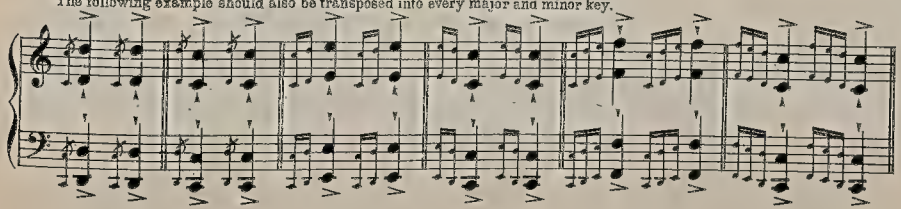
NOTE:— The examples here given should first be played, as written, in quarter notes, staccato, followed by repetitions of each quarter note successively as eighth notes, triplet eighth notes, sixteenth notes and finally in groups of sextolets.

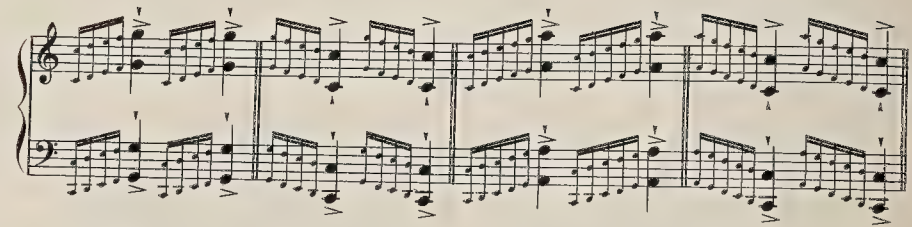
+)

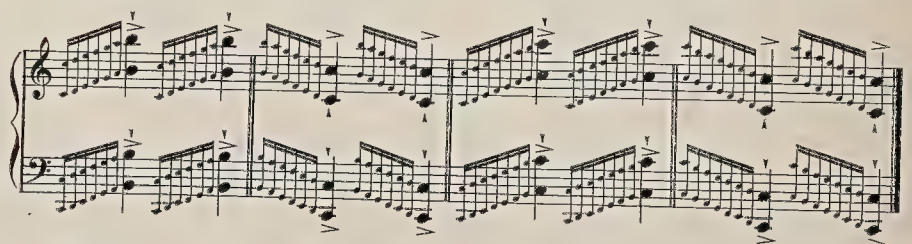


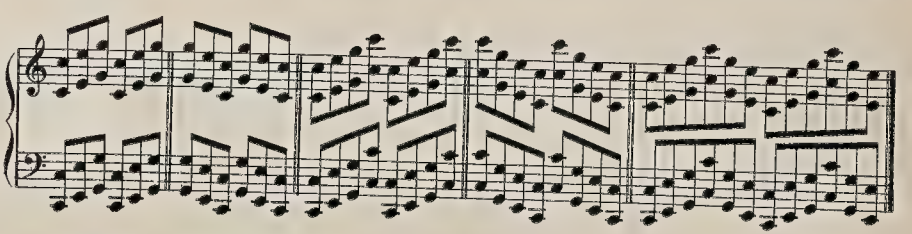
+) To be practiced in all keys.

The following example should also be transposed into every major and minor key.

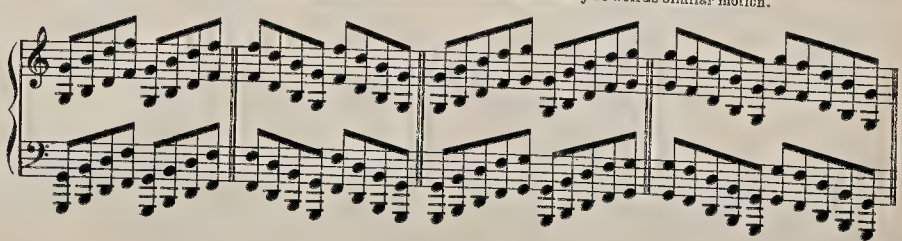


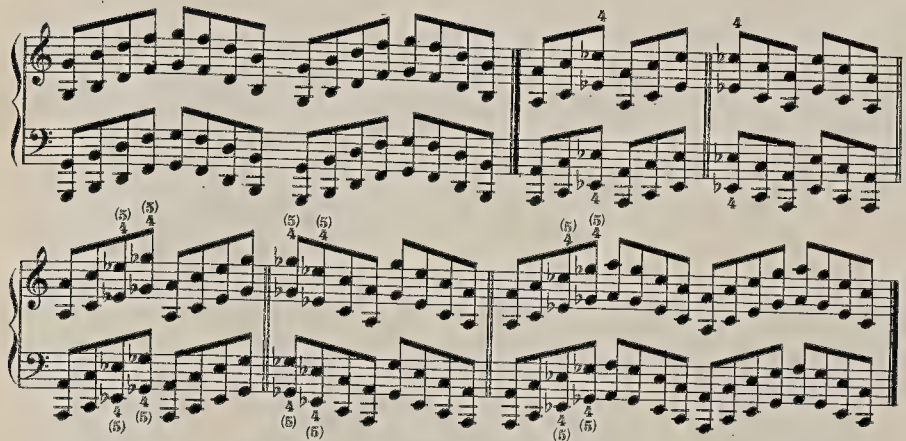




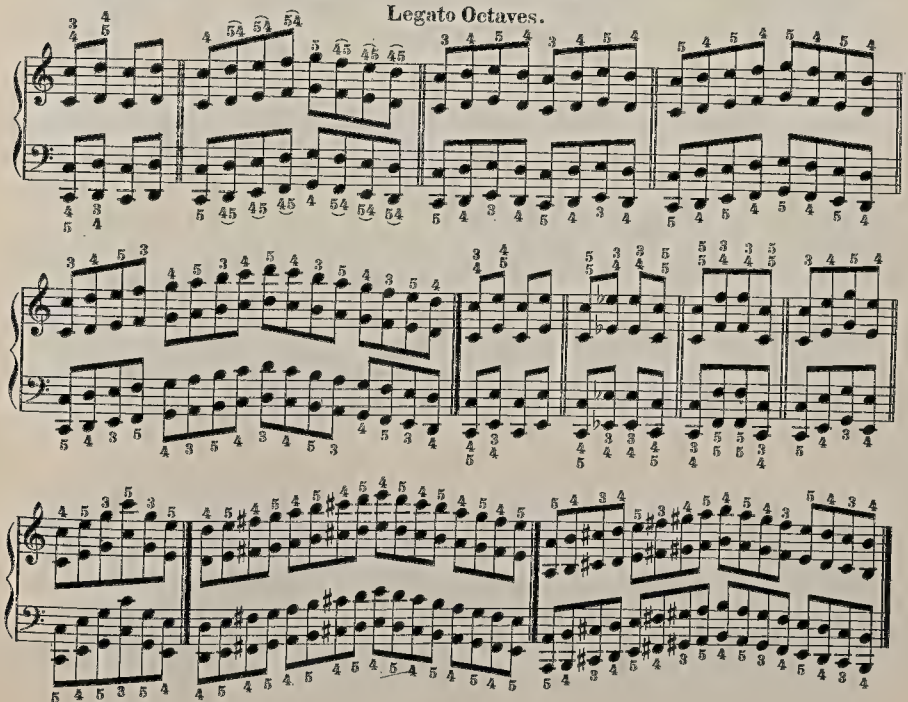


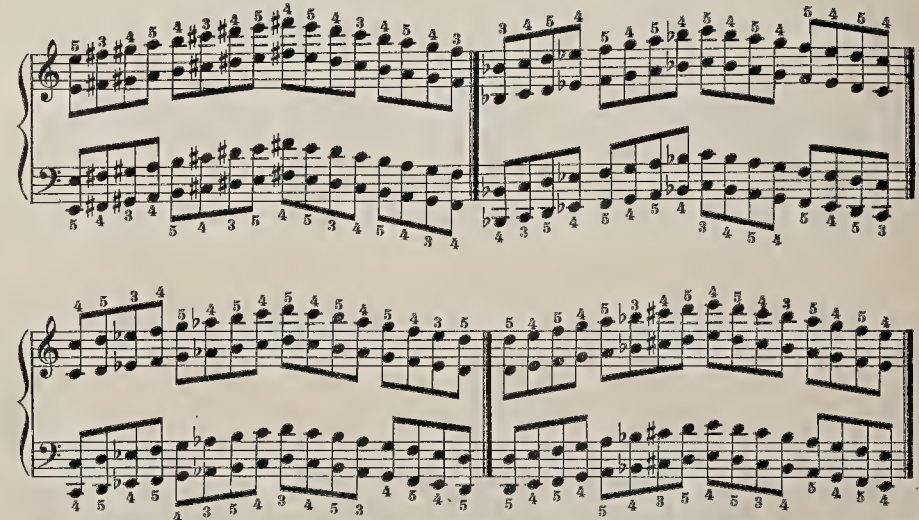
Other positions of the Broken Chords should be practiced in the same manner in all keys. It will also be found useful to accent the last note of each figure as in the diatonic examples given above, the unaccented notes to be played very lightly and rapidly. It is also recommended to vary the exercises by altering the order of the accent giving special emphasis to the first note of each figure and playing the remaining notes with all possible speed and lightness of touch both in the scale and broken chord examples. All broken chords and arpeggios should be practiced in contrary as well as similar motion.



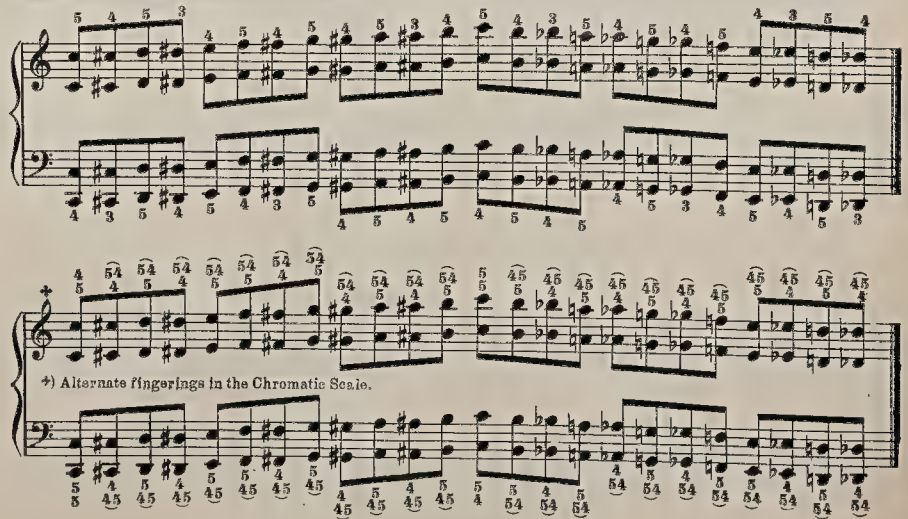


Legato Octaves.





The Scales here given will serve to suggest convenient fingering for all other Scales, major and minor. Legato octaves may also be practiced, both in diatonic and chromatic passages, with the first and fifth (5/1) fingers only, by adroitly shifting the hand from one octave to the other without change of fingers. It is also recommended to practice regularly the arm touches in all major, minor and chromatic scales and broken chords.



*) Alternate fingerings in the Chromatic Scale.

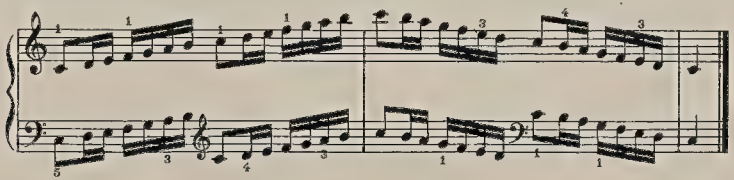
Modern Pianoforte Technique.

A. S. VOGT.

SCALES AND ARPEGGIOS.

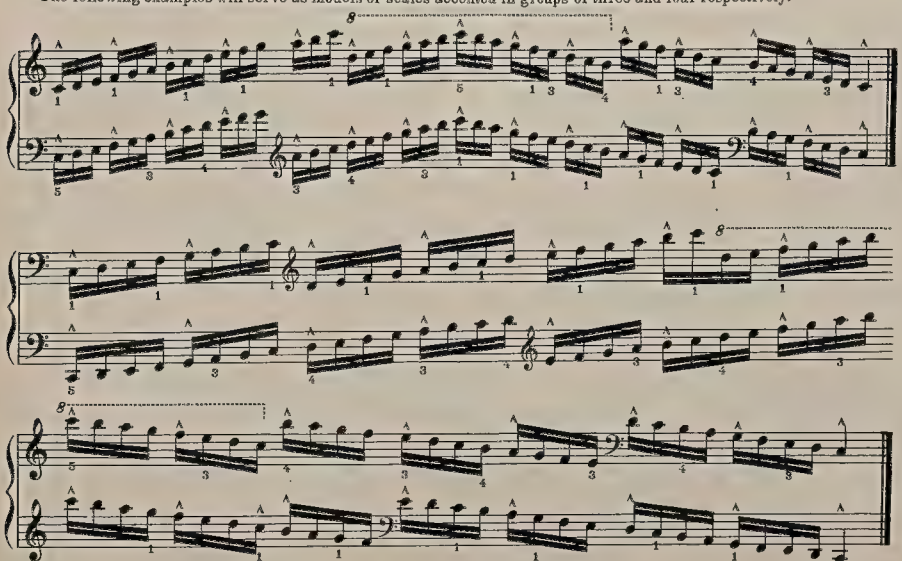
For a thorough understanding of the Scales and Arpeggios the pupil should be taught their theory as well as their practical execution. Teachers should always insist upon the memorization of all Scales and Arpeggios.

As facility is acquired the scale should be practiced in every variety of speed, tone, touch and accentuation. For beginners the following form of the scale will be found beneficial practice:—



Following the study of the ordinary unrhythmized forms of the scales, a systematic course of practice in accentuation in various rhythms should be taken up. In accenting the first of each group of three notes, the compass of the movement may be limited to three octaves. In groups of four notes the compass should be extended to four octaves. Groups of six, eight and nine notes respectively should also be practiced in all keys. Groups of six notes may extend through three octaves played twice through, and groups of eight notes through four octaves also repeated once. In groups of nine notes the scale should be played through three octaves three times, ascending and descending.

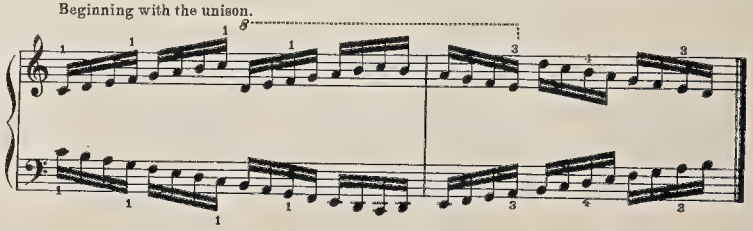
The following examples will serve as models of scales accented in groups of three and four respectively.



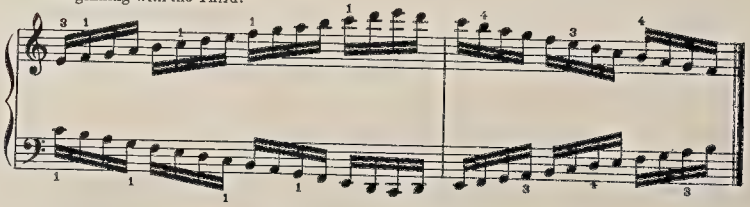
Entered according to Act of the Parliament of Canada in the year 1900 by Whaley, Royce & Co. at the Department of Agriculture.
U. S. Copyright 1900 by Whaley, Royce & Co

In order to economize space the Scales in contrary motion are omitted from this work. They should however be practiced in various forms, the fingering to agree with that indicated in the scales as given in corresponding forms in similar motion. The following examples will serve as models in C-Major:—

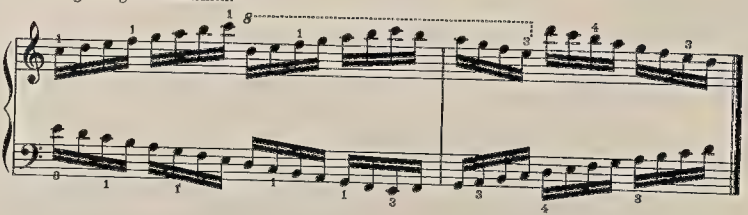
Beginning with the unison.



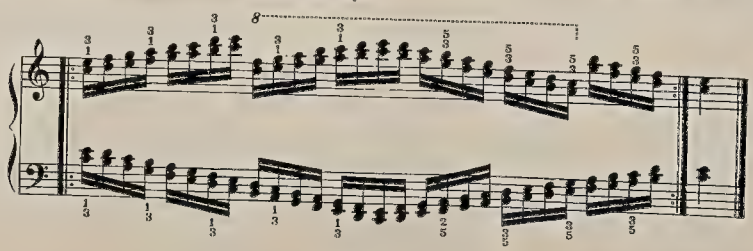
Beginning with the Third.



Beginning with the Sixth.

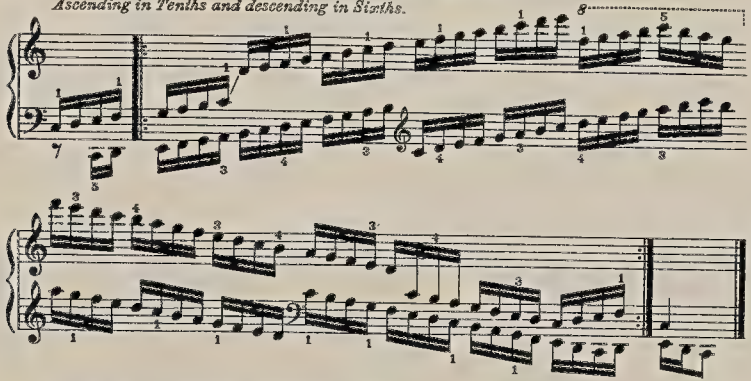


The scales in double Thirds and double Sixths should also be practised in contrary motion. The following form of fingering, in double Thirds, contrary motion, may be applied to all keys.

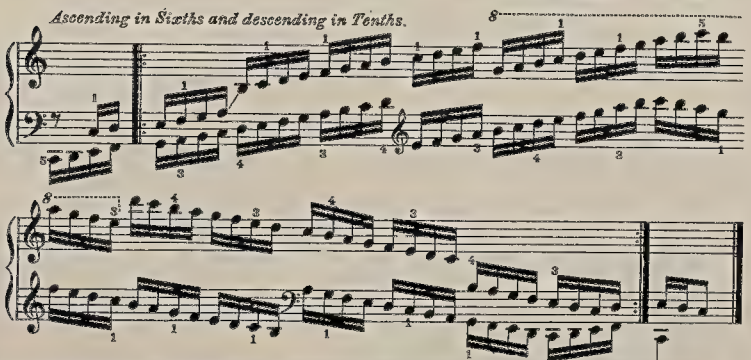


The following two models should also be practiced, with appropriate fingering, in all keys:—

Ascending in Tenths and descending in Sixths.

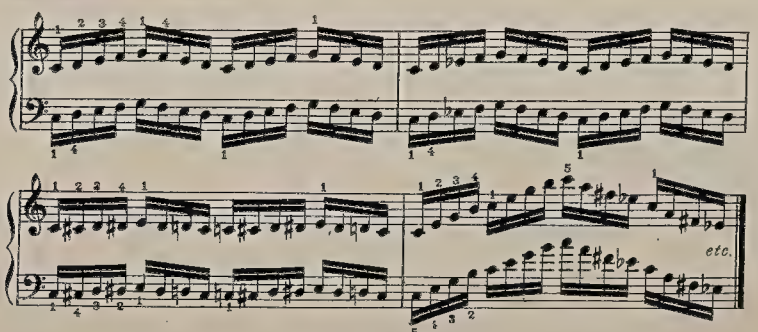


Ascending in Sixths and descending in Tenths.



Besides practicing the scales with different effects in gradations of tone (light and shade) and with crescendo in ascending and decrescendo in descending, it is strongly recommended to practice with different qualities of touch in the two hands, i. e. staccato in the right with legato in the left, and the reverse. Other varieties of touch may also be used in like manner.— All scales should likewise be practised in staccato and legato octaves and with the various arm strokes, etc.

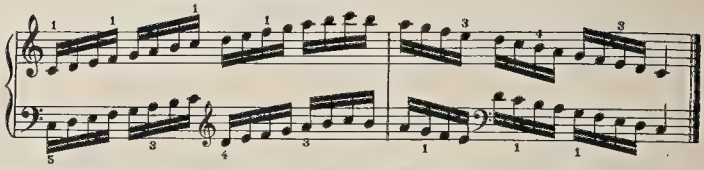
A thorough daily practice of the following example, transposed into all keys, is recommended for pupils of the middle and higher grades with regular scale practice:—



MAJOR SCALES.

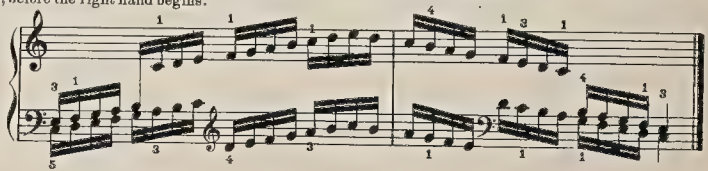
Scale of C-Major.

Similar motion.
(In Octaves.)



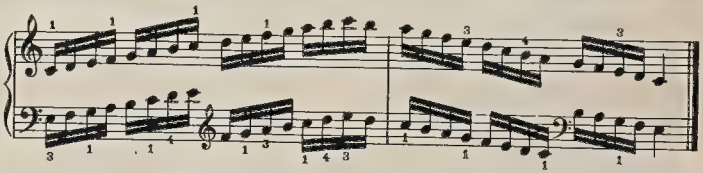
The methods adopted throughout this work for the fingering of scales in Tenths and Sixths will be found the most convenient forms for the purposes of memorization by candidates preparing for examinations in practical music. If desired, the first two degrees of the scale in Tenths (C and D) may be played in the right hand before the left hand begins. The same may also be done in Sixths, in the left hand, before the right hand begins.

In Thirds.+)

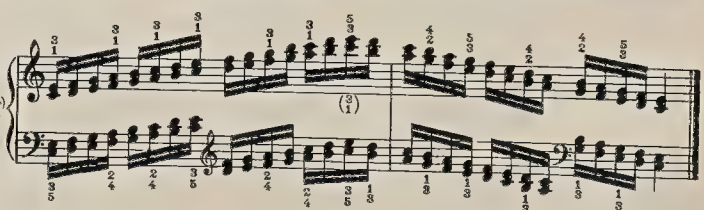


+) The fingering of scales in Tenths is identical with that of Thirds, the upper part being taken an octave higher than in Thirds.

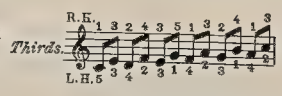
In Sixths.

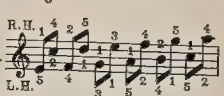


In double Thirds.+)

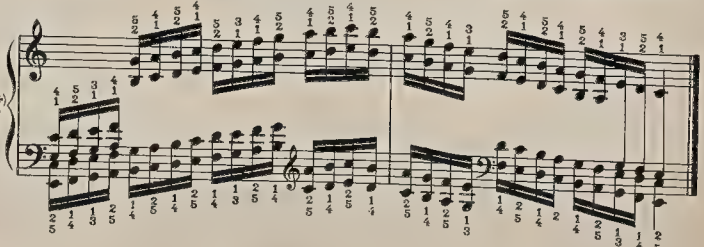


+) Double Thirds and double Sixths should also be practiced in broken form, thus:—





In double Sixths.+)



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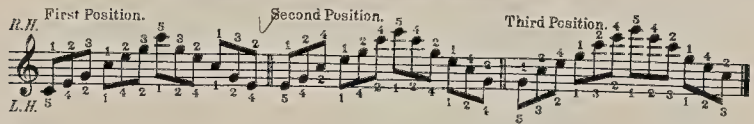
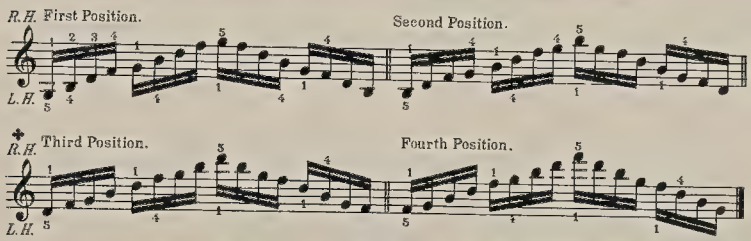
Arpeggios of the Common Chord in C-Major.



Arpeggios of the Dominant Seventh Chord in C-Major.

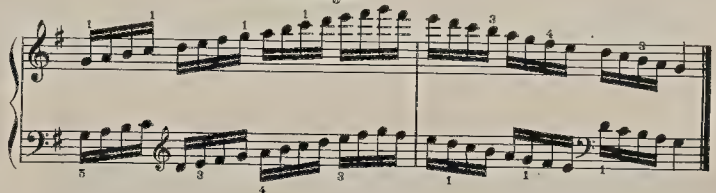


When the hands are practiced together the left hand may be taken either one or two octaves lower than the right.

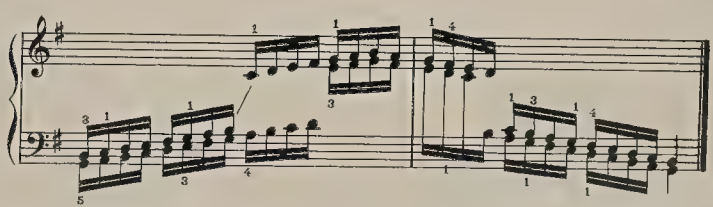
*) See note on page 68 referring to alternative fingerings for awkward intervals in arpeggios.

Scale of G-Major.

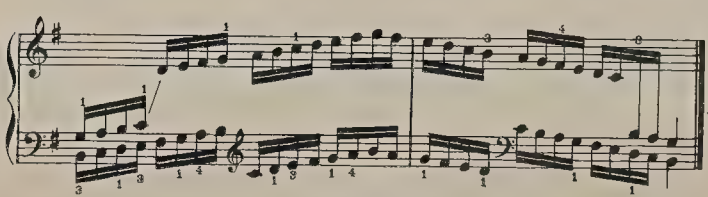
Similar motion.
(In Octaves.)



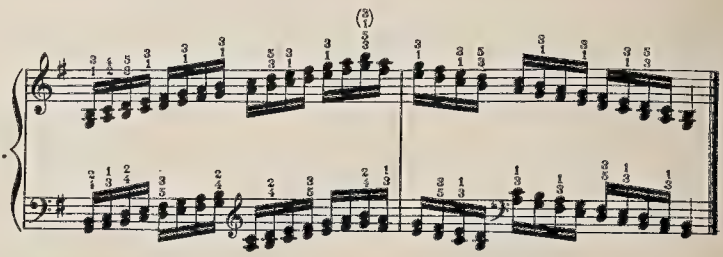
In Thirds.



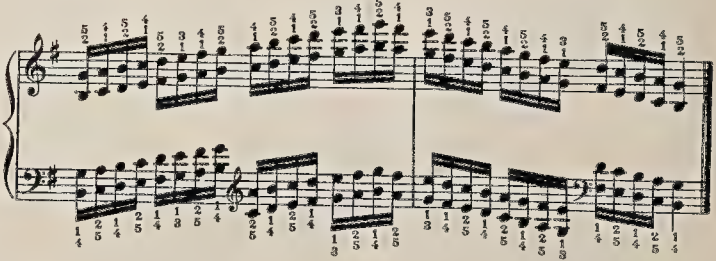
In Sixths.



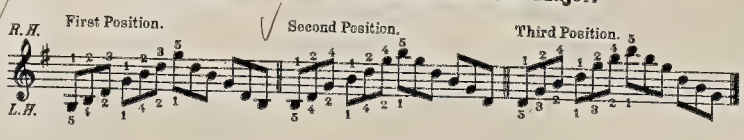
In double Thirds.



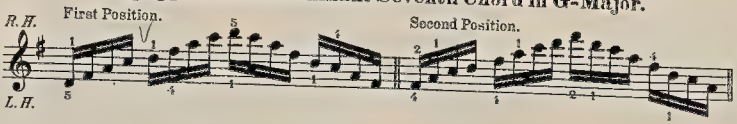
In double Sixths.

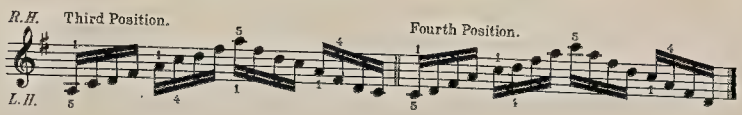


Arpeggios of the Common Chord in G-Major.



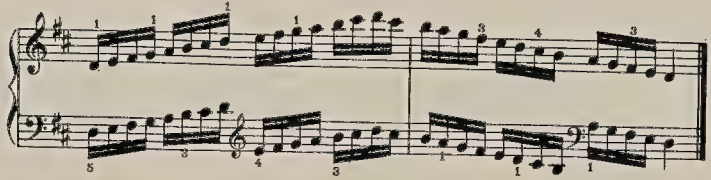
Arpeggios of the Dominant Seventh Chord in G-Major.



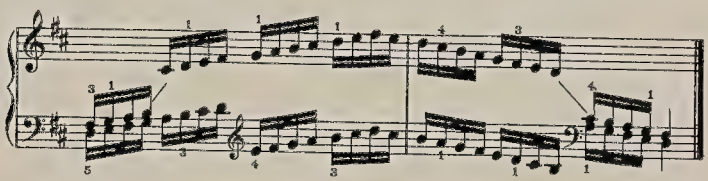


Scale of D-Major.

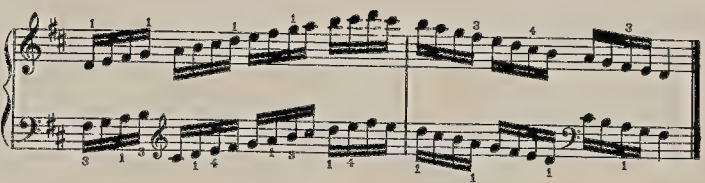
Similar motion.
(In Octaves.)



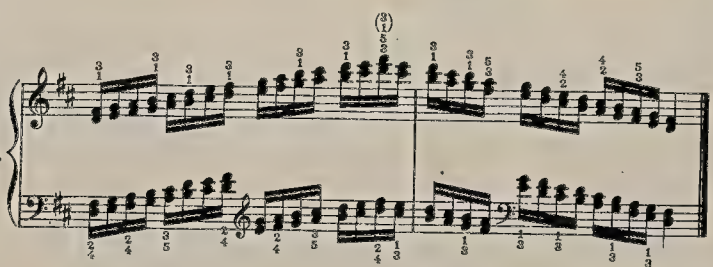
In Thirds.



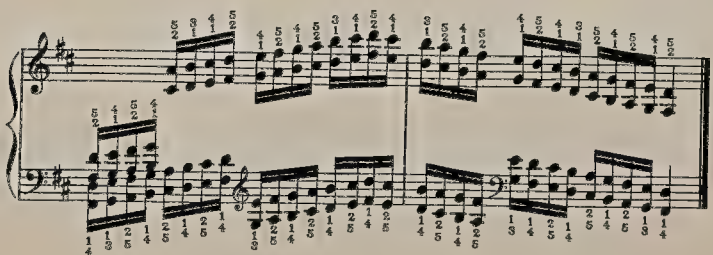
In Sixths.



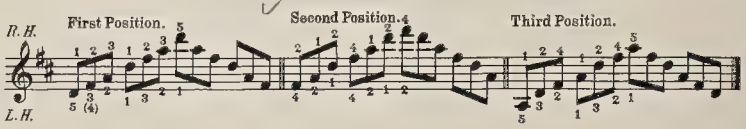
In double Thirds.



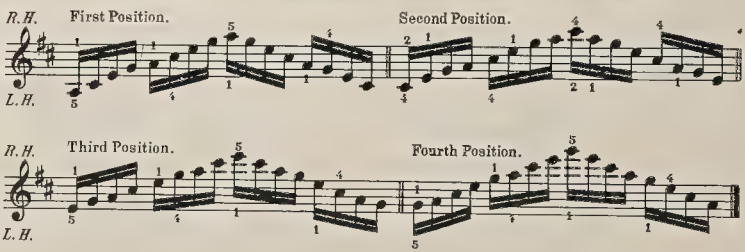
In double Sixths.



Arpeggios of the Common Chord in D-Major.

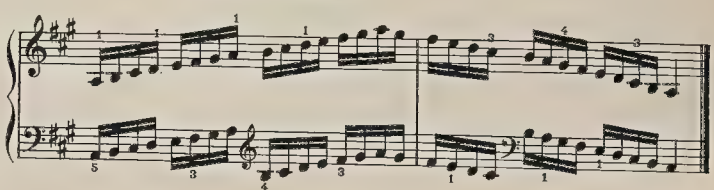


Arpeggios of the Dominant Seventh Chord in D-Major.

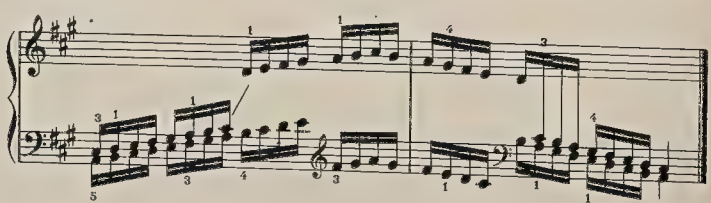


Scale of A-Major.

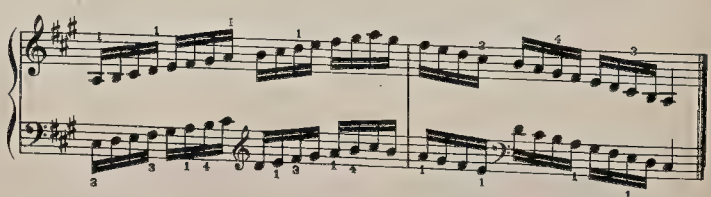
Similar motion.
(In Octaves.)



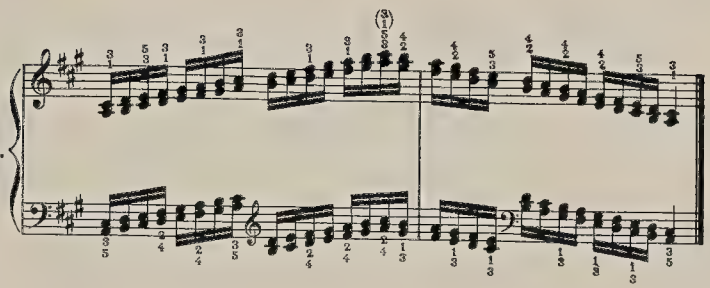
In Thirds.



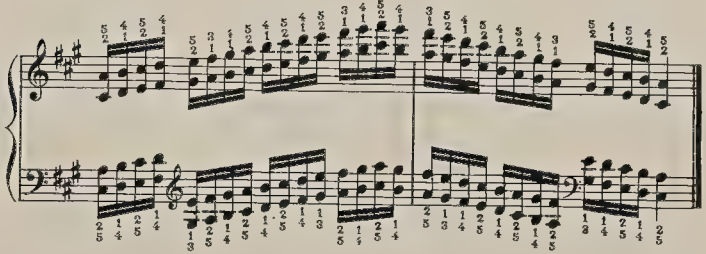
In Sixths.



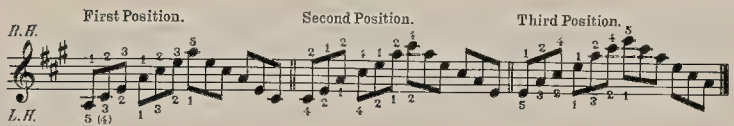
In double Thirds.



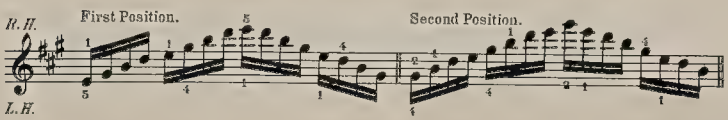
In double Sixths.

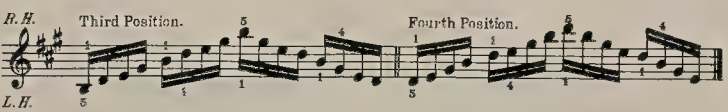


Arpeggios of the Common Chord in A-Major.



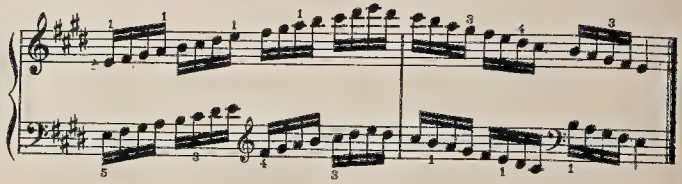
Arpeggios of the Dominant Seventh Chord in A-Major.



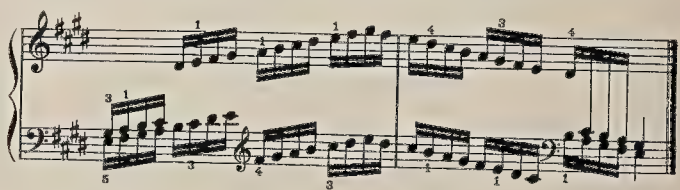


Scale of E-Major.

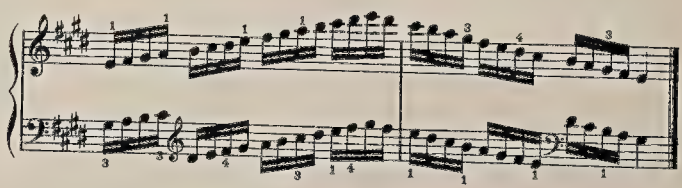
Similar motion.
(In Octaves.)



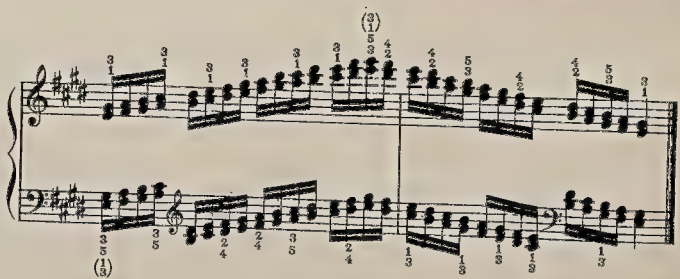
In Thirds.



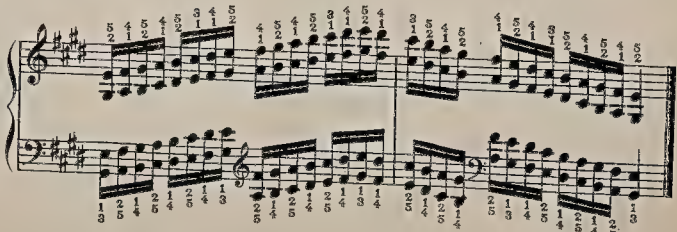
In Sixths.



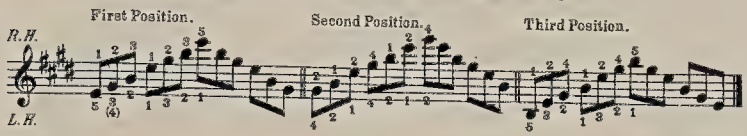
In double Thirds.



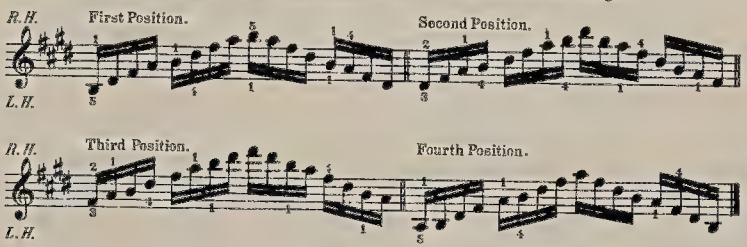
In double Sixths.



Arpeggios of the Common Chord in E-Major.

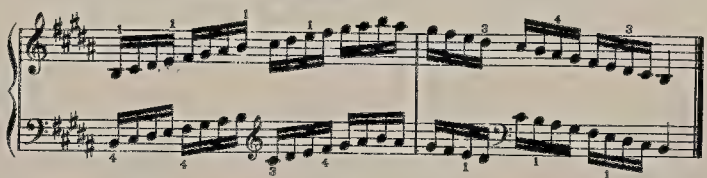


Arpeggios of the Dominant Seventh Chord in E-Major.

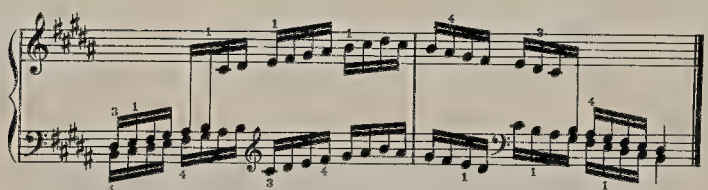


Scale of B-Major.

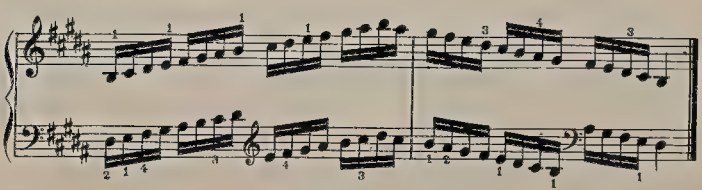
Similar motion.
(In Octaves.)



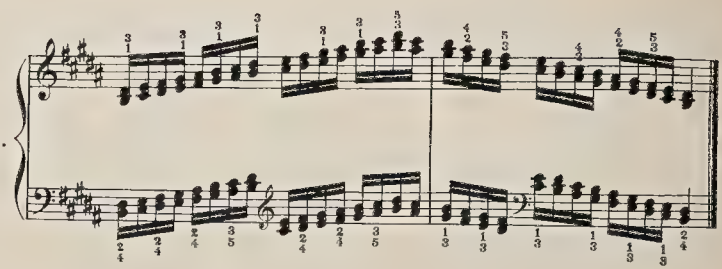
In Thirds.



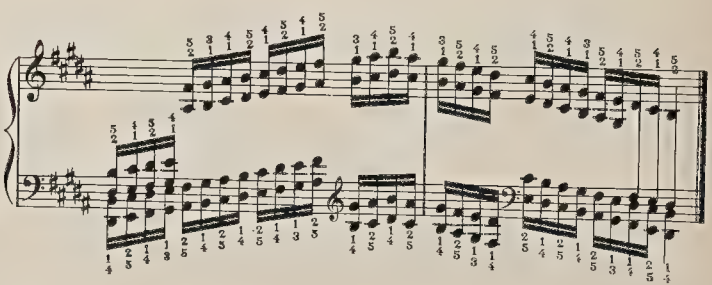
In Sixths.



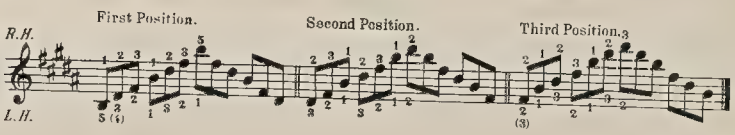
In double Thirds.



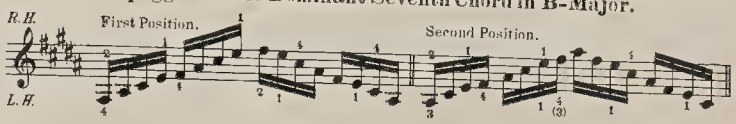
In double Sixths.

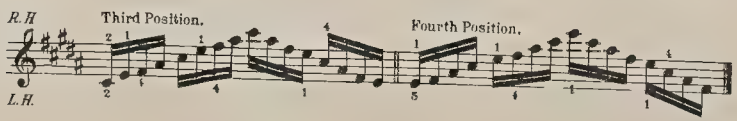


Arpeggios of the Common Chord in B-Major.



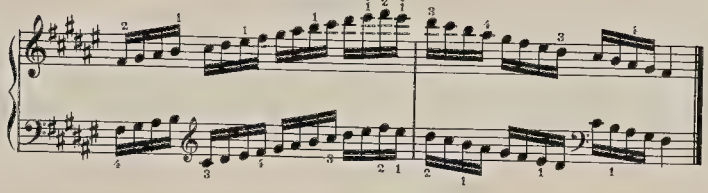
Arpeggios of the Dominant Seventh Chord in B-Major.



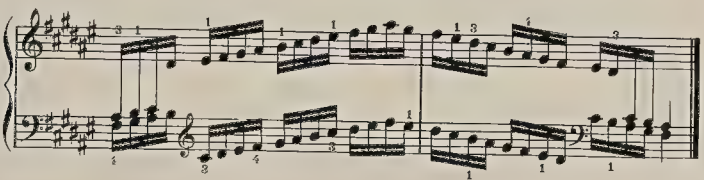


Scale of F♯-Major.

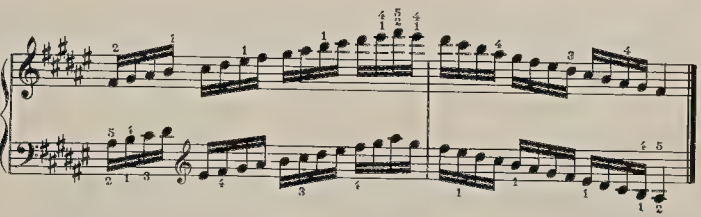
Similar motion.
(In Octaves.)



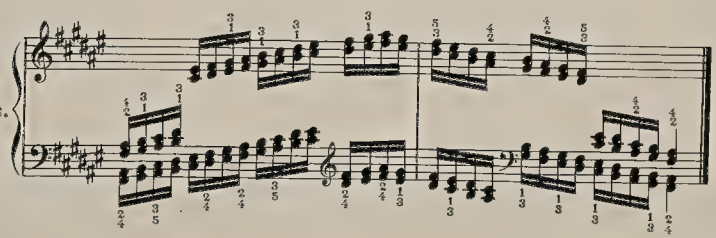
In Thirds.



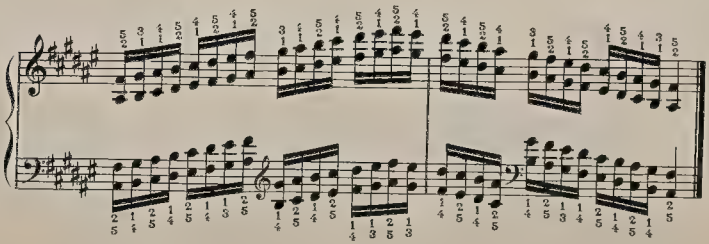
In Sixths.



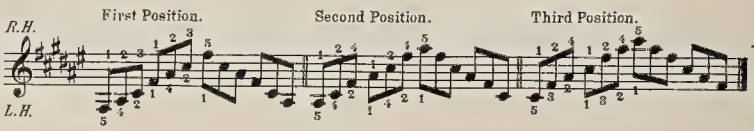
In double Thirds.



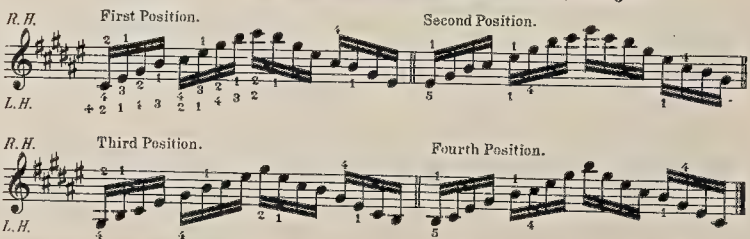
In double Sixths.



Arpeggios of the Common Chord in F♯-Major.



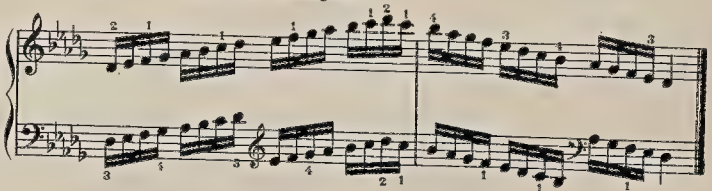
Arpeggios of the Dominant Seventh Chord in F♯-Major.



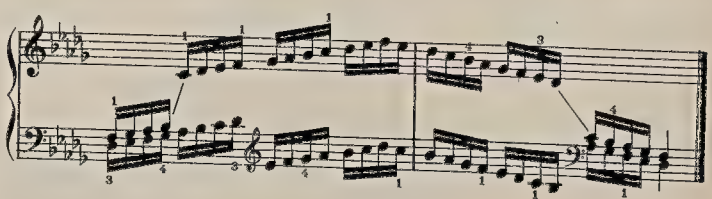
+) The awkward nature of the interval from C♯ to E♯ in the regular fingering suggests the alternative order of the fingers as here given. Similar changes may be made in other arpeggios where the regular fingering is inconvenient. In all cases however the regular fingering should be practiced thoroughly, as the order given in the above, as in other alternative fingerings is practically included in the regular routine of one of the remaining positions of the arpeggios.

Scale of D♭-Major.

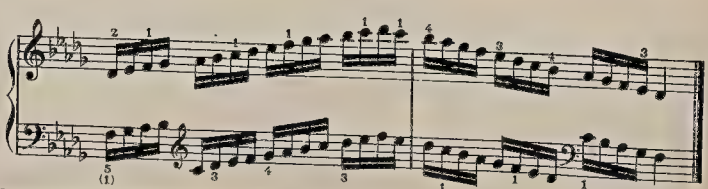
Similar motion.
(In Octaves.)



In Thirds.

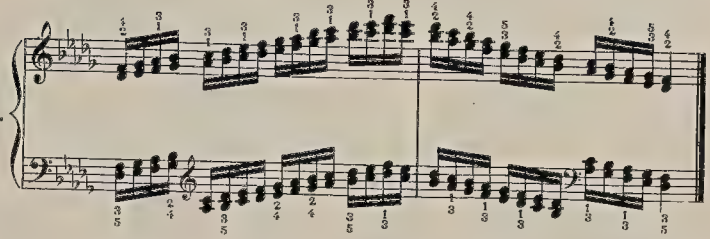


In Sixths.

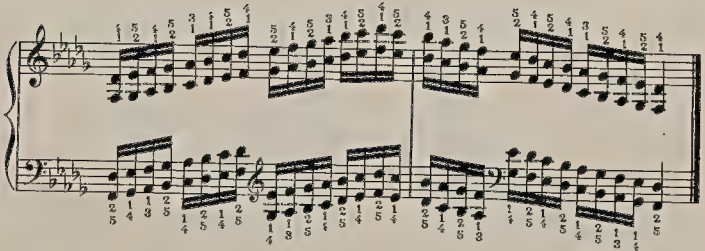


Note: The scale of G♭-Major, being but an enharmonic change from F♯-Major, is omitted.

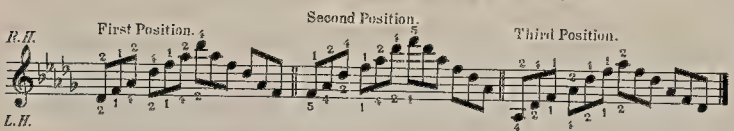
In double Thirds.



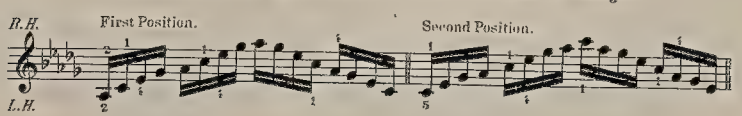
In double Sixths.

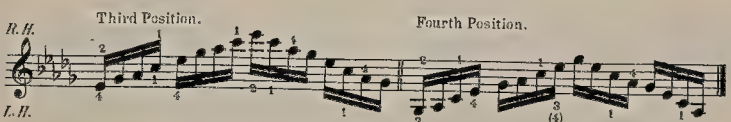


Arpeggios of the Common Chord in D♭-Major.



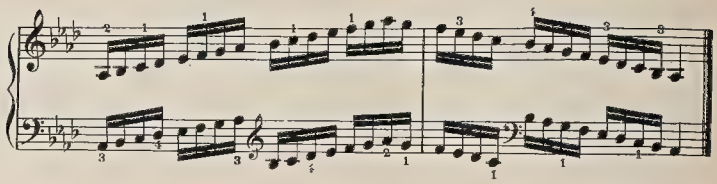
Arpeggios of the Dominant Seventh Chord in D♭-Major.



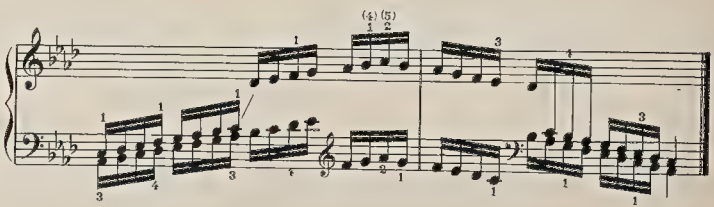


Scale of A♭-Major.

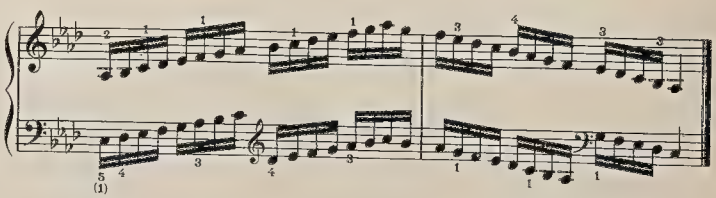
Similar motion.
(In Octaves.)



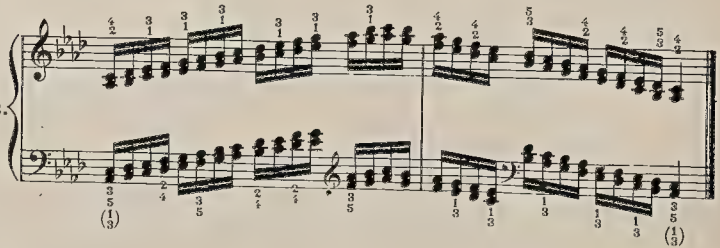
In Thirds.



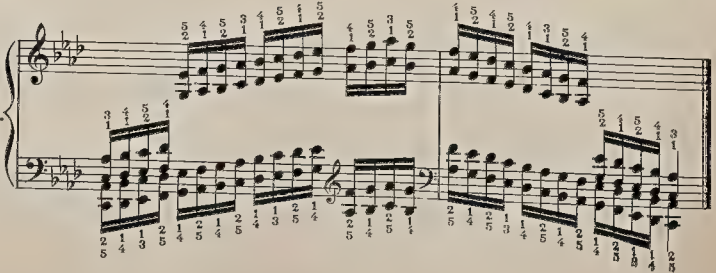
In Sixths.



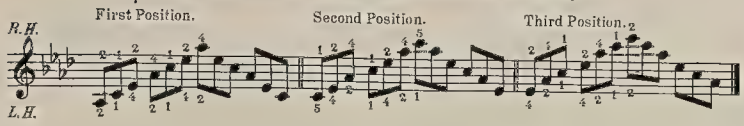
In double Thirds.



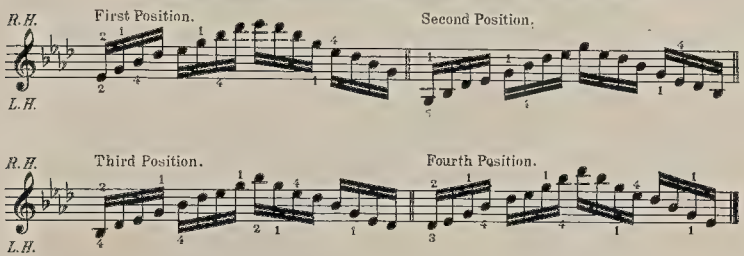
In double Sixths.



Arpeggios of the Common Chord in A♭-Major.

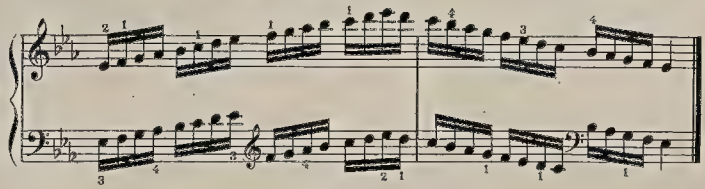


Arpeggios of the Dominant Seventh Chord in A♭-Major.

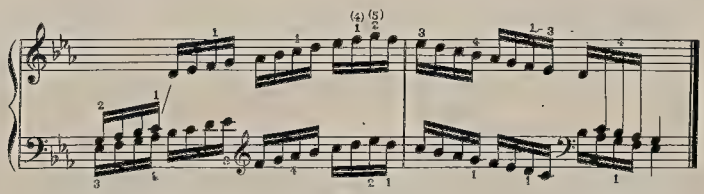


Scale of E♭-Major.

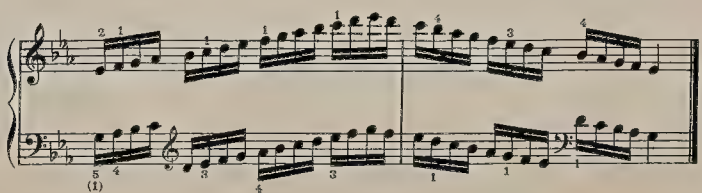
Similar motion.
(In Octaves.)



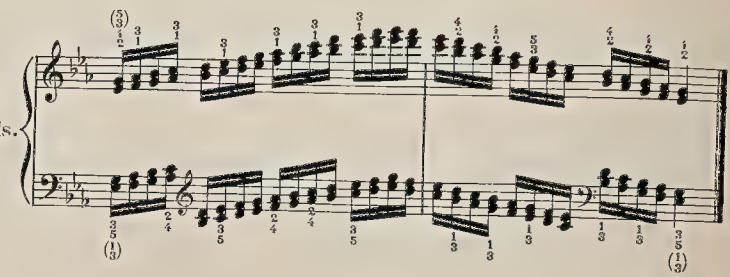
In Thirds.



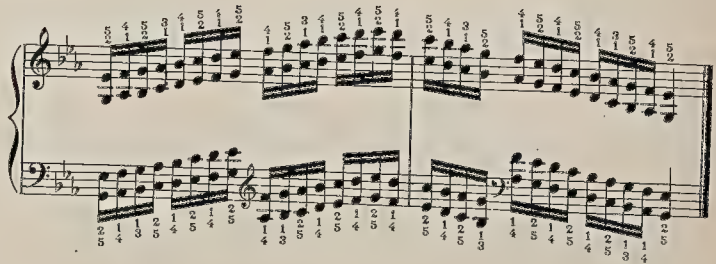
In Sixths.



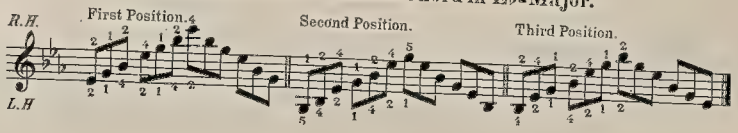
In double Thirds.



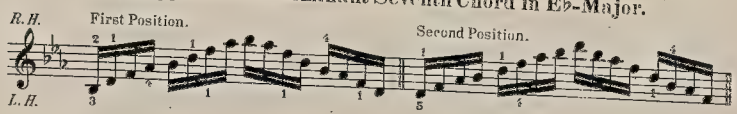
In double Sixths.

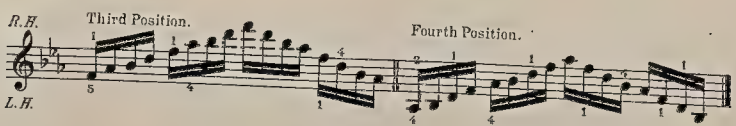


Arpeggios of the Common Chord in Eb-Major.



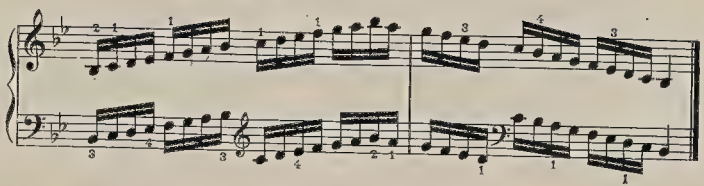
Arpeggios of the Dominant Seventh Chord in Eb-Major.



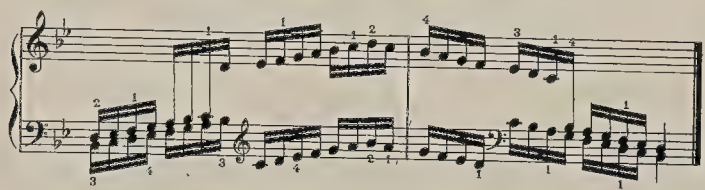


Scale of B♭-Major.

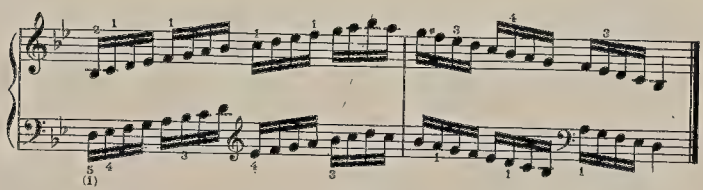
Similar motion.
(In Octaves.)



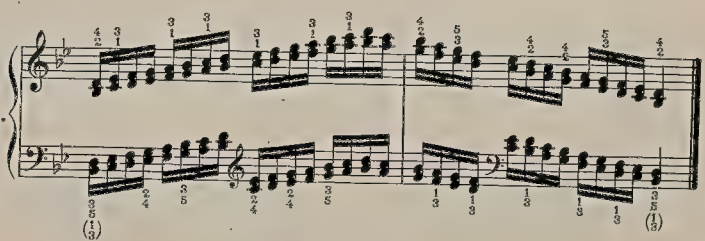
In Thirds.



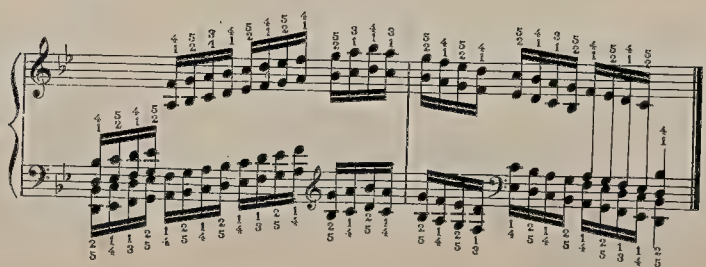
In Sixths.



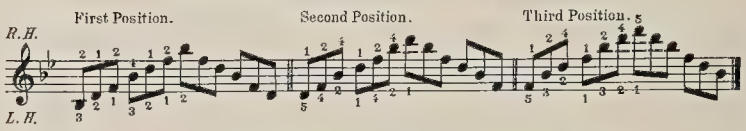
In double Thirds.



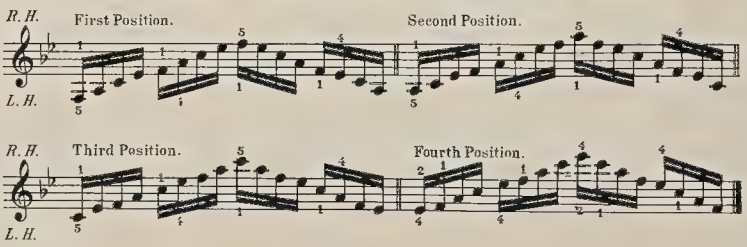
In double Sixths.



Arpeggios of the Common Chord in B♭-Major.

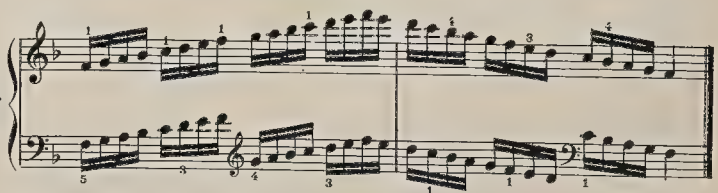


Arpeggios of the Dominant Seventh Chord in B♭-Major.

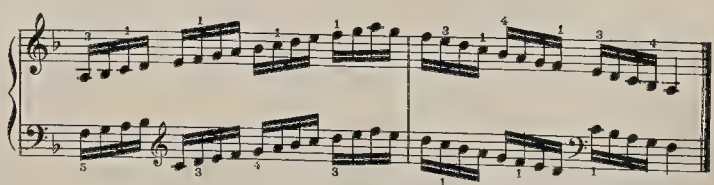


Scale of F-Major.

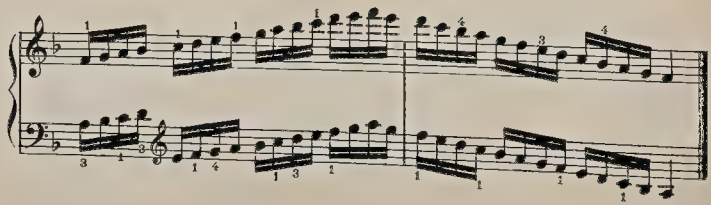
Similar motion.
(In Octaves.)



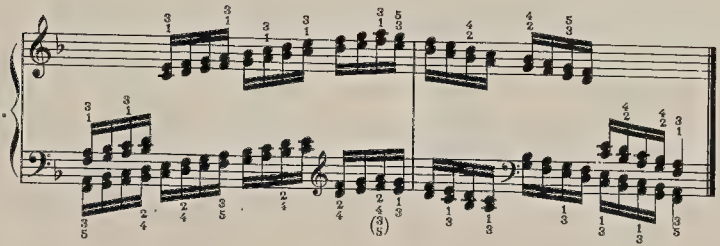
In Thirds.



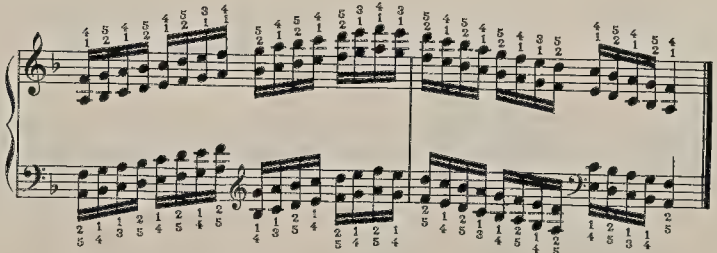
In Sixths.



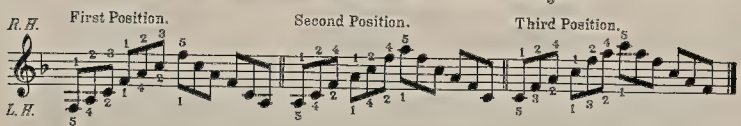
In double Thirds.



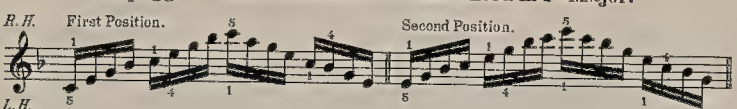
In double Sixths.



Arpeggios of the Common Chord in F-Major.



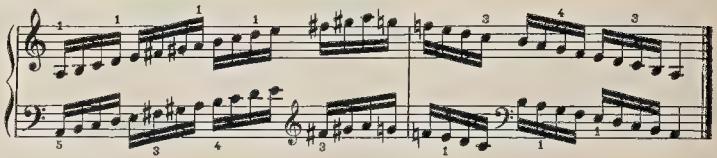
Arpeggios of the Dominant Seventh Chord in F-Major.



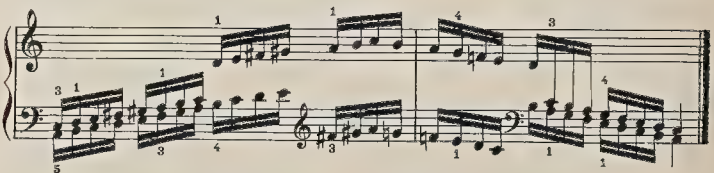
MINOR SCALES.

Scale of A-Minor. (Melodic.)

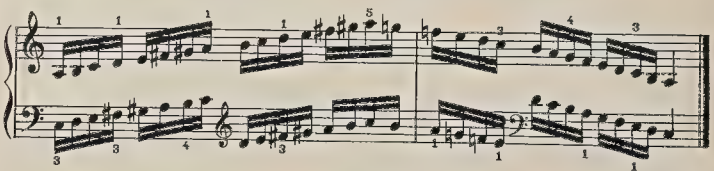
Similar motion.
(In Octaves.)



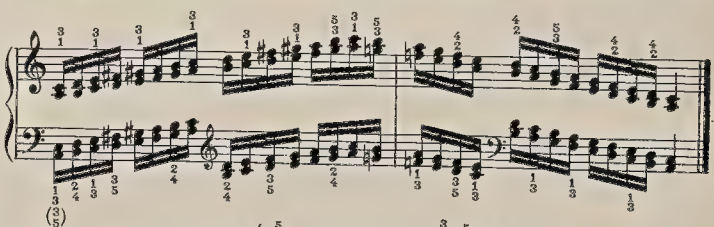
In Thirds.



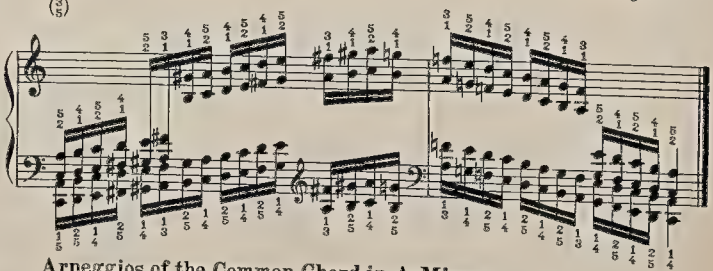
In Sixths.



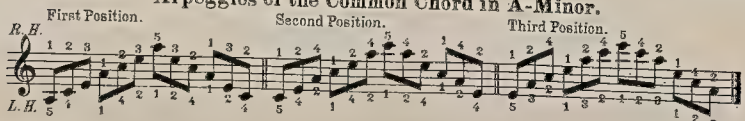
In double Thirds.



In double Sixths.



Arpeggios of the Common Chord in A-Minor.



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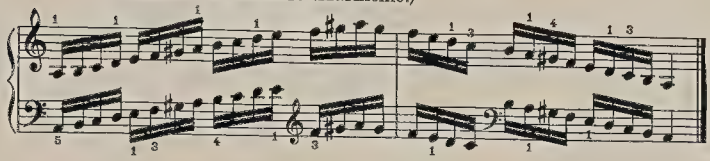
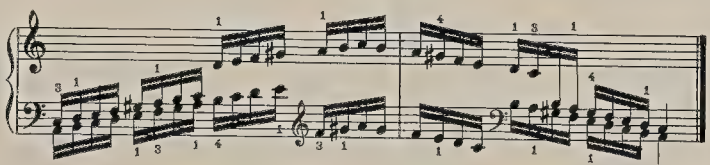
MINOR SCALES.

Scale of A-Minor. (Harmonic.)

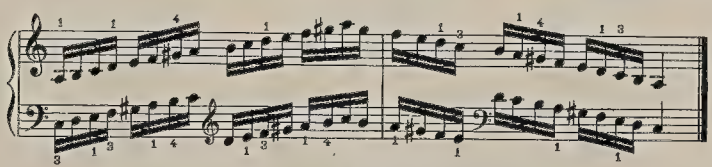
Similar motion.
(In Octaves.)



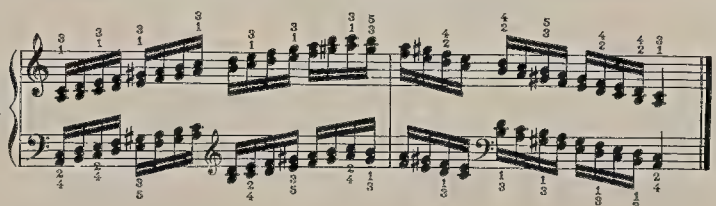
In Thirds.



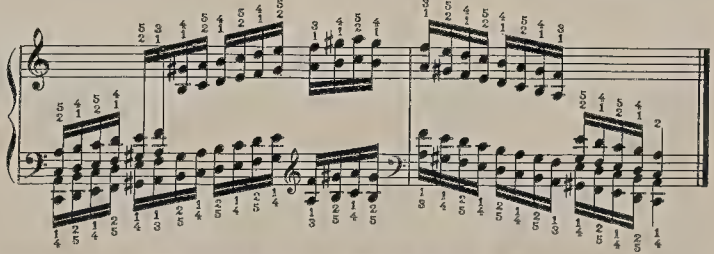
In Sixths.



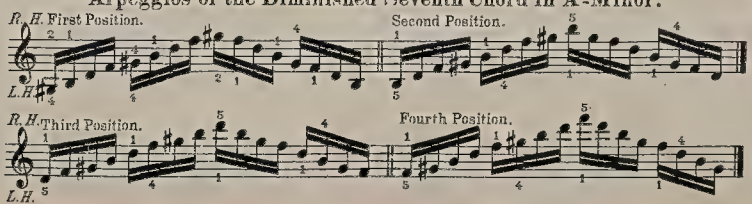
In double Thirds.



In double Sixths.

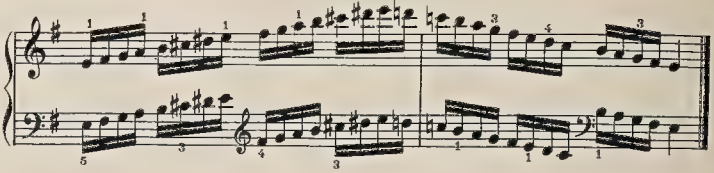


Arpeggios of the Diminished Seventh Chord in A-Minor.

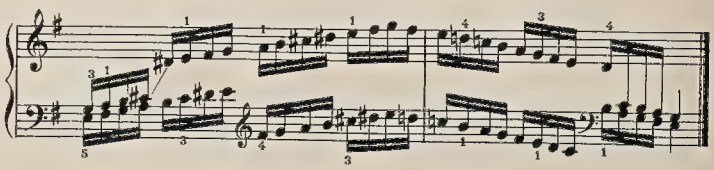


Scale of E-Minor. (Melodic.)

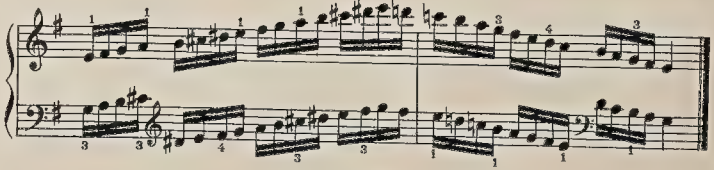
Similar motion.
(In Octaves.)



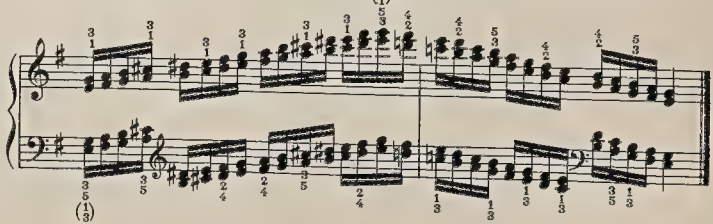
In Thirds.



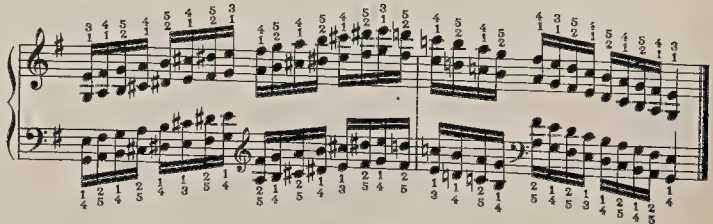
In Sixths.



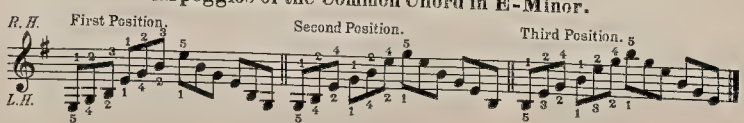
In double Thirds.



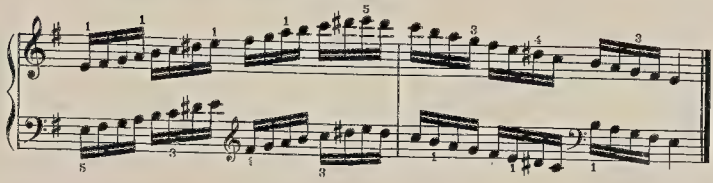
In double Sixths.



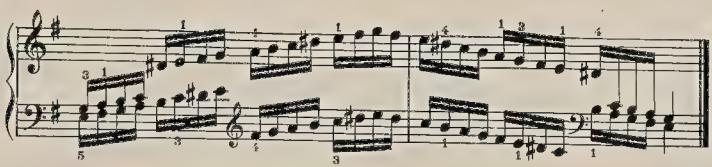
Arpeggios of the Common Chord in E-Minor.



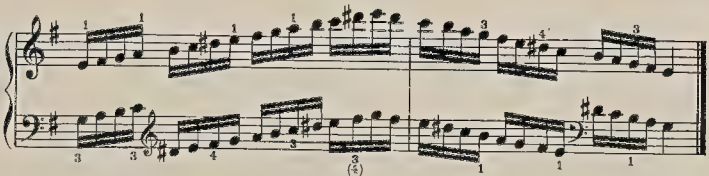
Similar motion.
(In Octaves.)



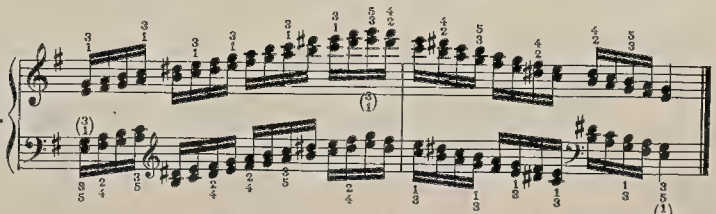
In Thirds.



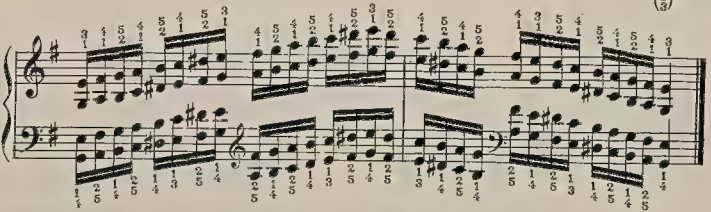
In Sixths.



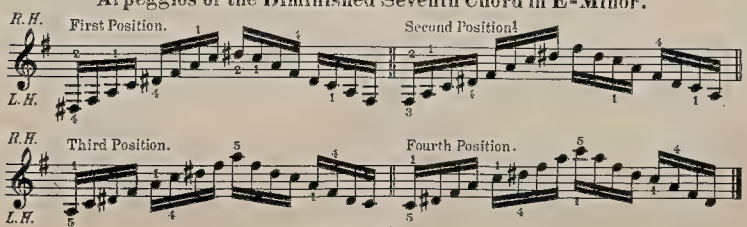
In double Thirds.



In double Sixths.

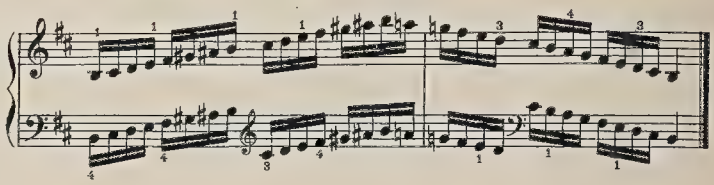


Arpeggios of the Diminished Seventh Chord in E-Minor.

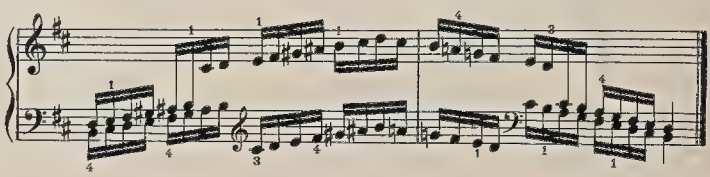


Scale of B-Minor. (Melodic.)

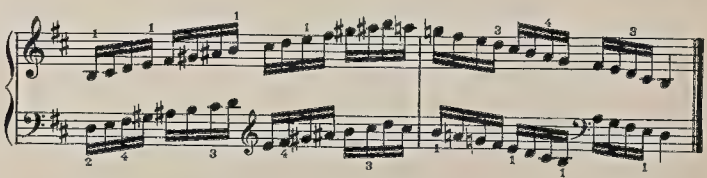
Similar motion.
(In Octaves.)



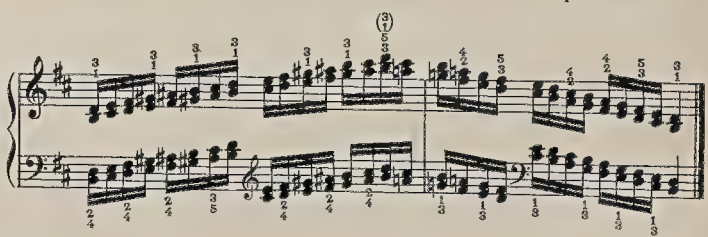
In Thirds.



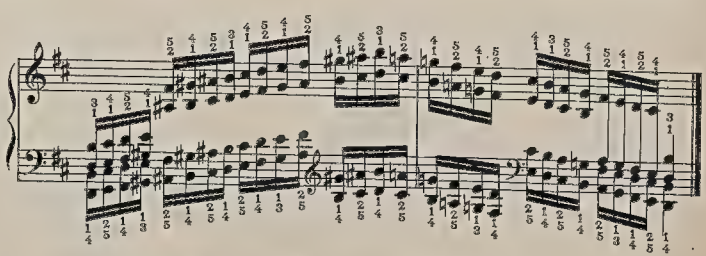
In Sixths.



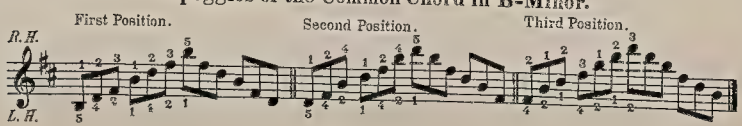
In double Thirds.



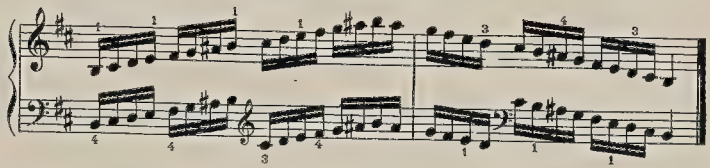
In double Sixths.



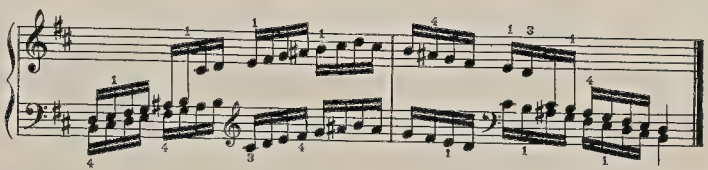
Arpeggios of the Common Chord in B-Minor.



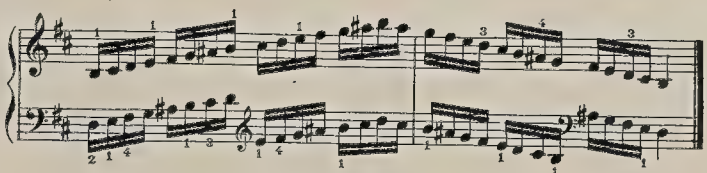
Similar motion.
(In Octaves.)



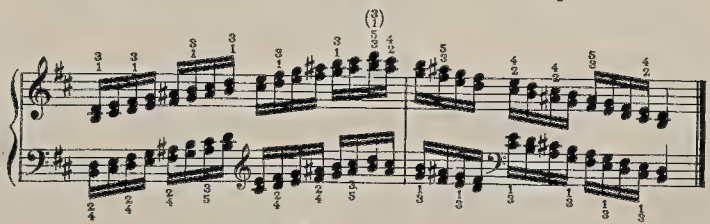
In Thirds.



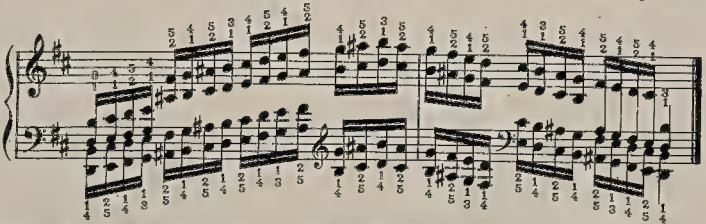
In Sixths.



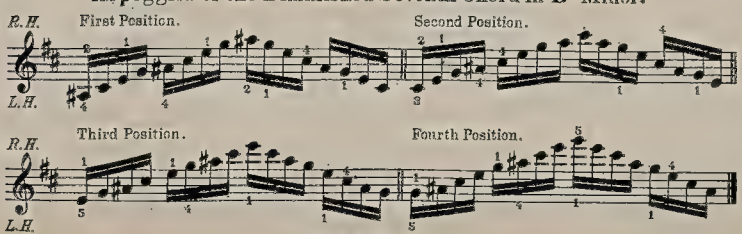
In double Thirds.



In double Sixths.

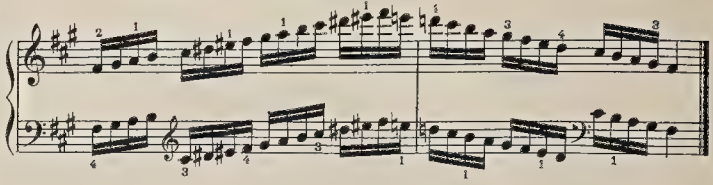


Arpeggios of the Diminished Seventh Chord in B-Minor.

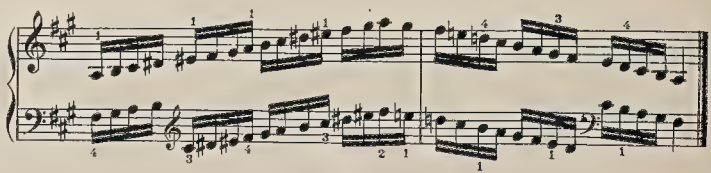


Scale of F♯-Minor. (Melodic.)

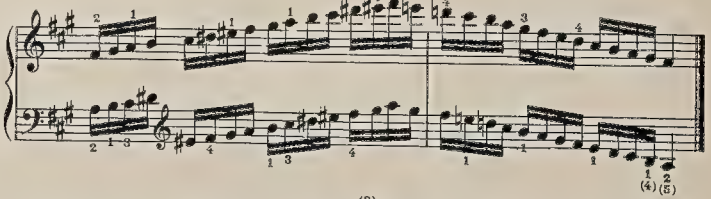
Similar motion.
(In Octaves.)



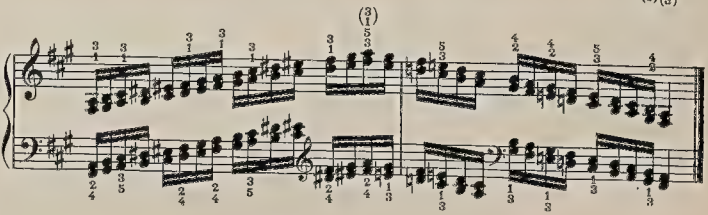
In Thirds.



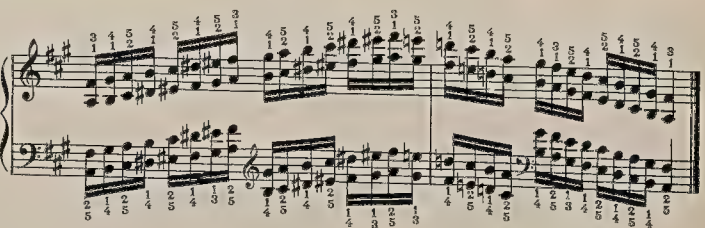
In Sixths.



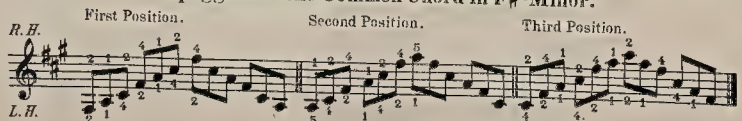
In double Thirds.



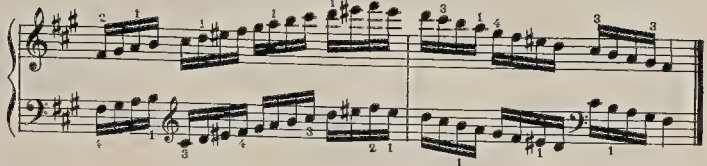
In double Sixths.



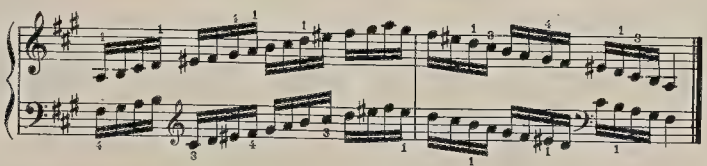
Arpeggios of the Common Chord in F♯-Minor.



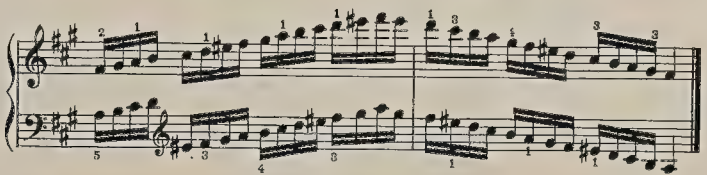
Similar motion.
(In Octaves.)



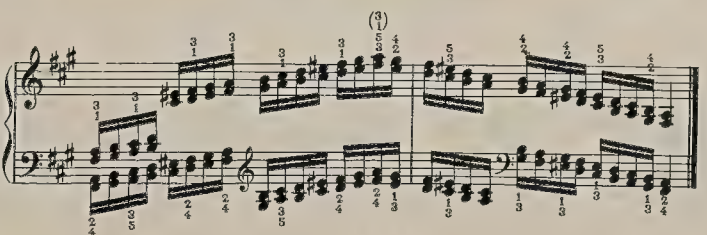
In Thirds.



In Sixths.



In double Thirds.



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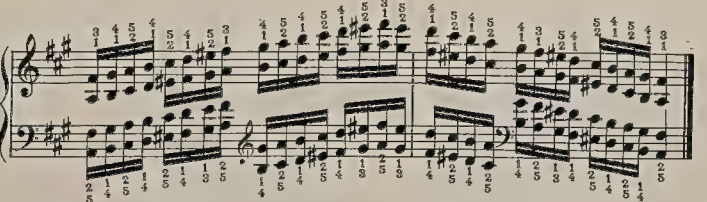
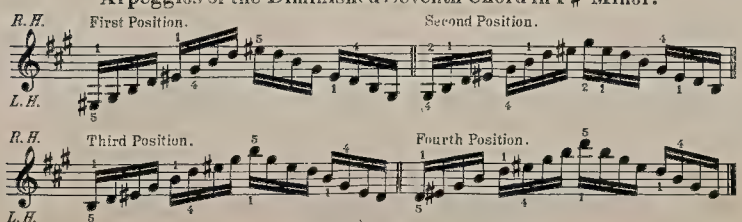
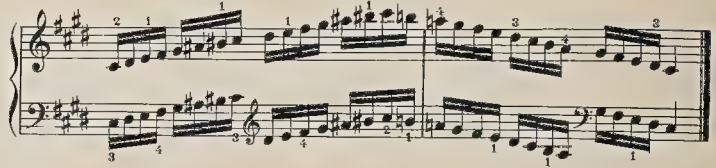


Arpeggios of the Diminished Seventh Chord in F♯-Minor.

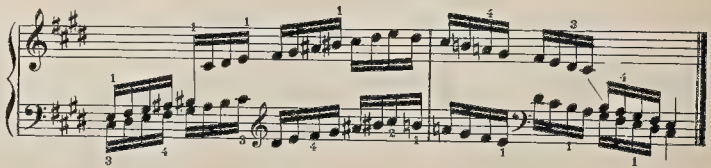


Scale of C♯-Minor. (Melodic.)

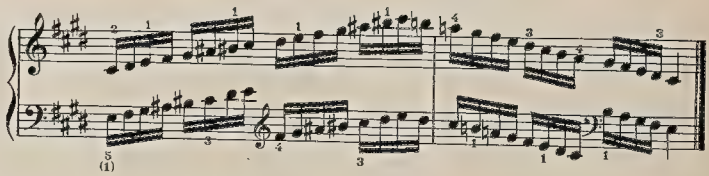
Similar motion.
(In Octaves.)



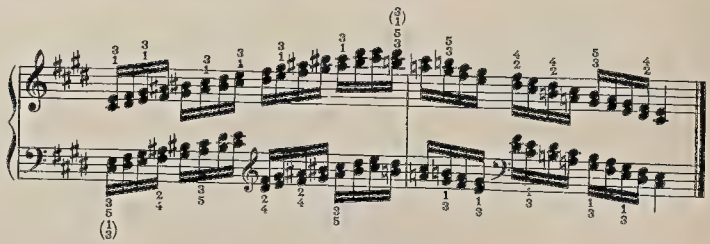
In Thirds.



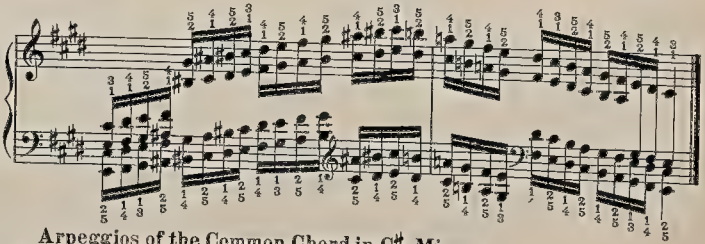
In Sixths.



In double Thirds.

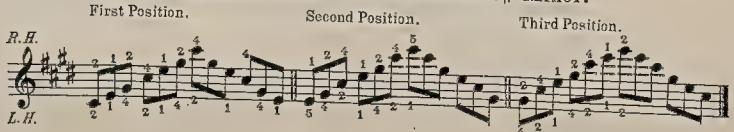


In double Sixths.

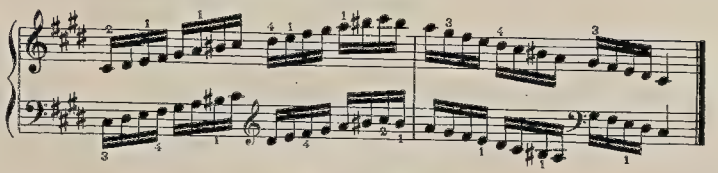


Arpeggios of the Common Chord in C♯-Minor.

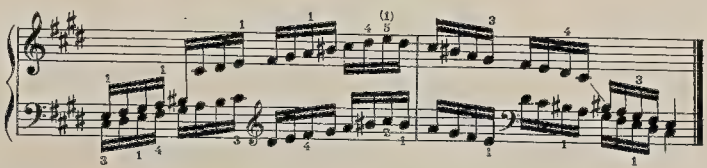
First Position. Second Position. Third Position.



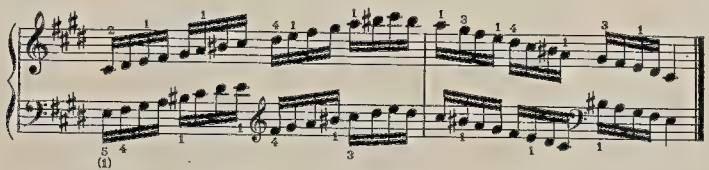
Similar motion.
(In Octaves.)



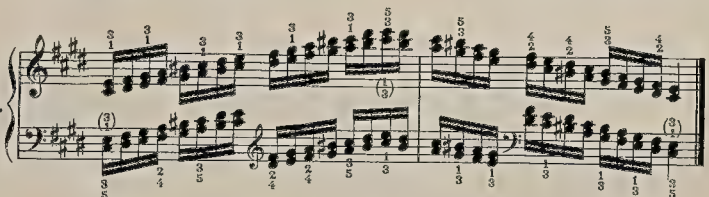
In Thirds.



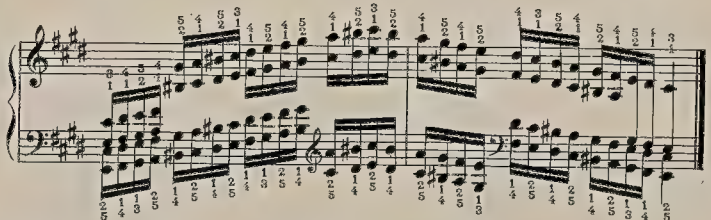
In Sixths.



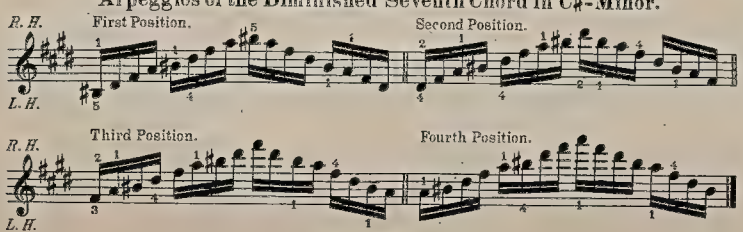
In double Thirds.



In double Sixths.

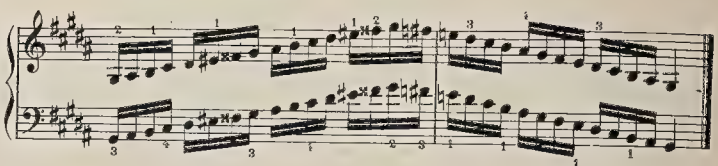


Arpeggios of the Diminished Seventh Chord in C♯-Minor.

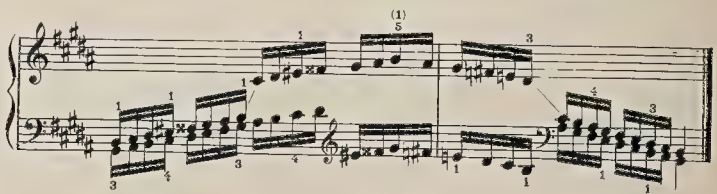


Scale of G♯-Minor. (Melodic.)

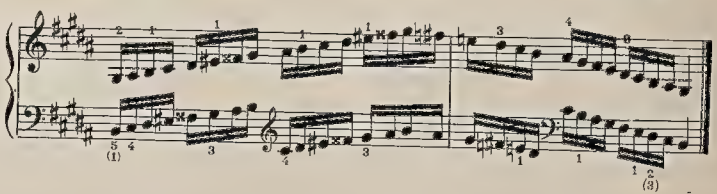
Similar motion.
(In Octaves.)



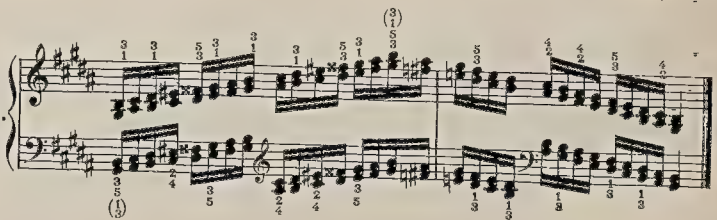
In Thirds.



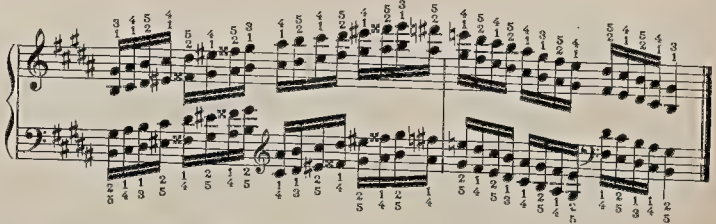
In Sixths.



In double Thirds.

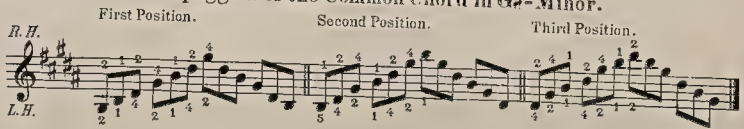


In double Sixths.



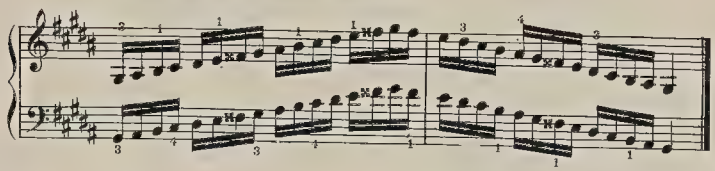
Arpeggios of the Common Chord in G♯-Minor.

First Position. Second Position. Third Position.



Scale of G♯-Minor. (Harmonic.)

Similar motion.
(In Octaves.)



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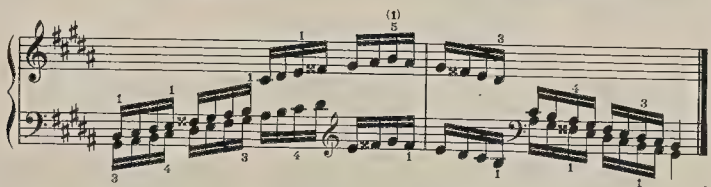
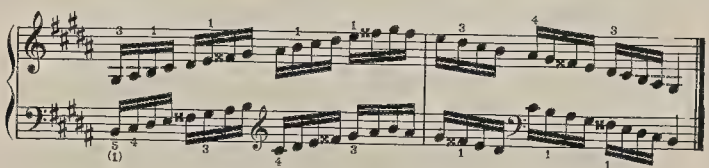
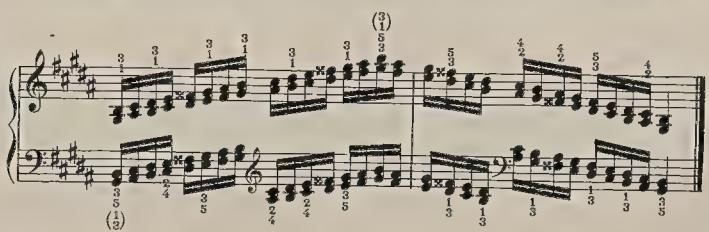


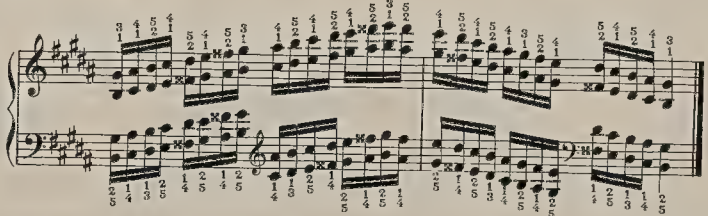
In Sixths.



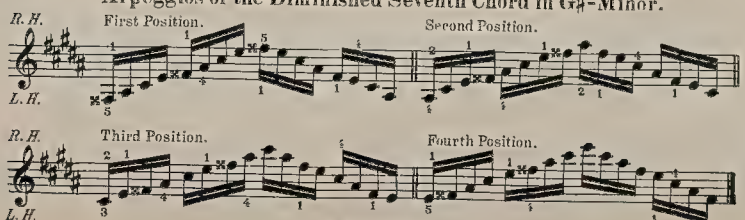
In double Thirds.



In double Sixths.

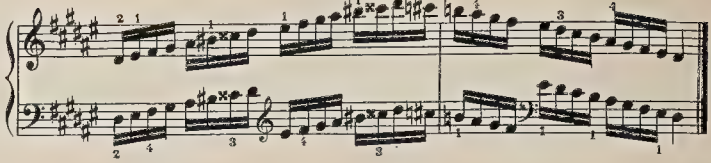


Arpeggios of the Diminished Seventh Chord in G♯-Minor.

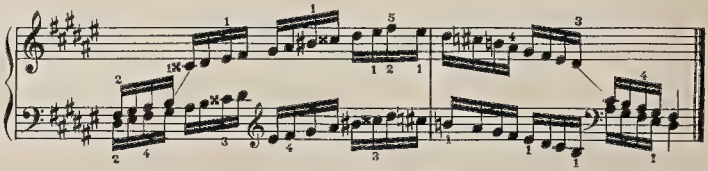


+Scale of D♯-Minor. (Melodic.)

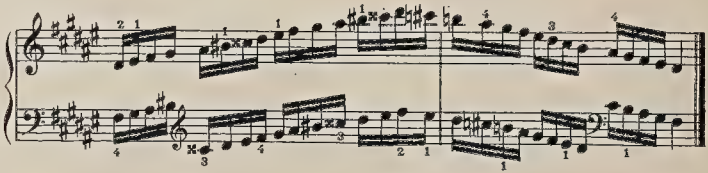
Similar motion.
(In Octaves.)



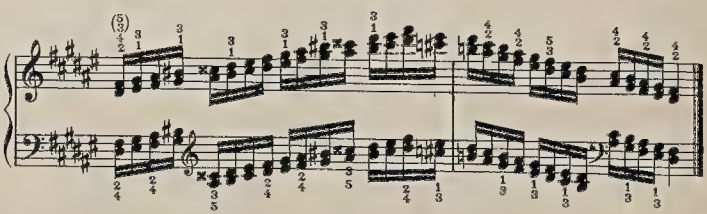
In Thirds.



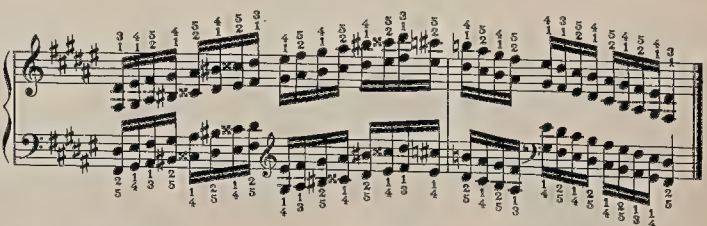
In Sixths.



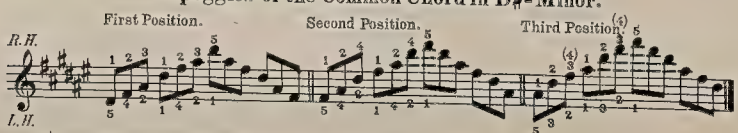
In double Thirds.



In double Sixths.



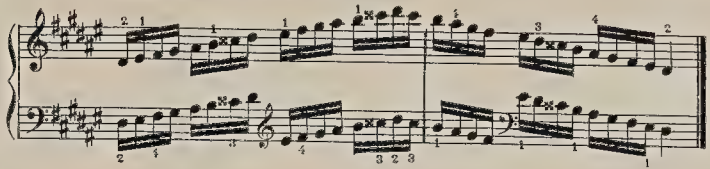
Arpeggios of the Common Chord in D♯-Minor.



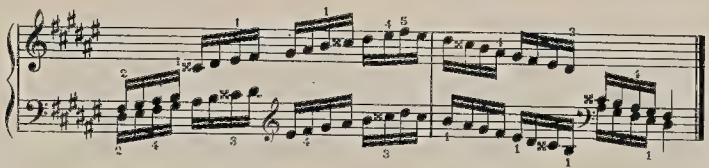
+) The Scale of E♭-Minor is omitted, being but an enharmonic change from D♯.

Scale of D♯-Minor. (Harmonic.)

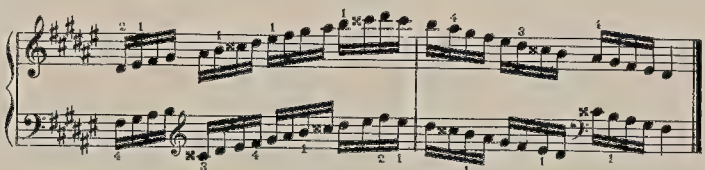
Similar motion.
(In Octaves.)



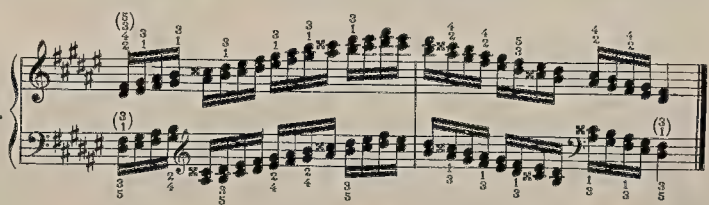
In Thirds.



In Sixths.



In double Thirds.



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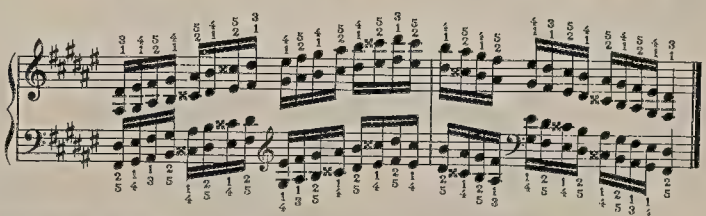
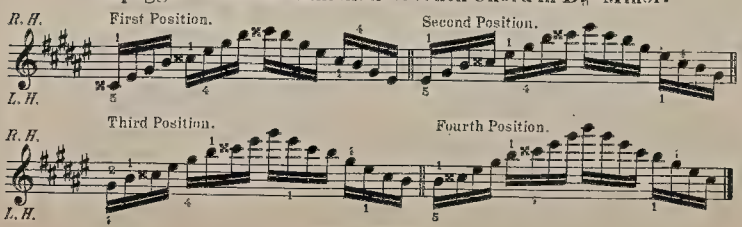
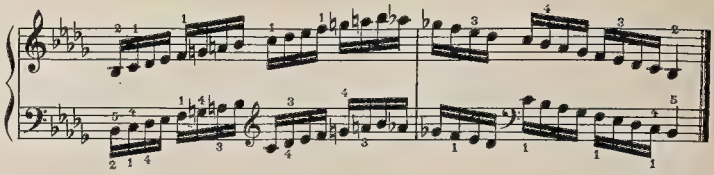


Arpeggios of the Diminished Seventh Chord in D♯-Minor.

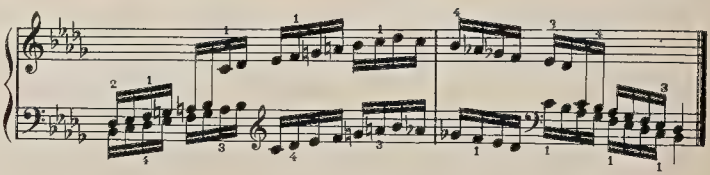


Scale of B♭-Minor. (Melodic.).

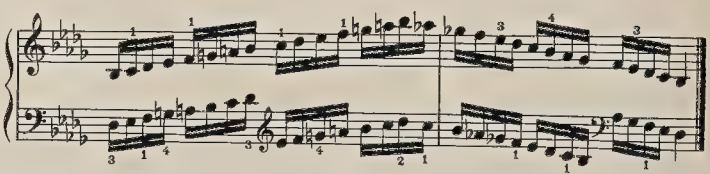
Similar motion.
(In Octaves.)



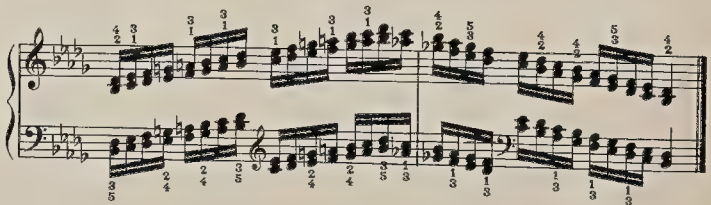
In Thirds.



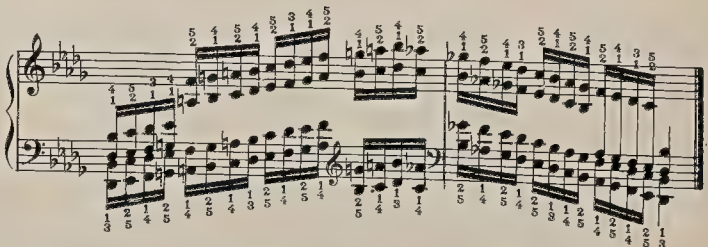
In Sixths.



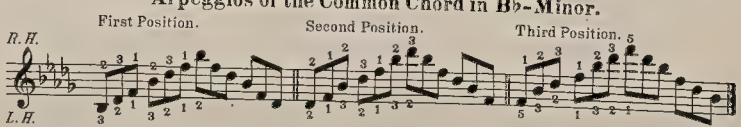
In double Thirds.



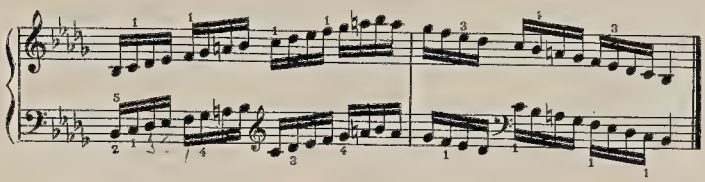
In double Sixths.



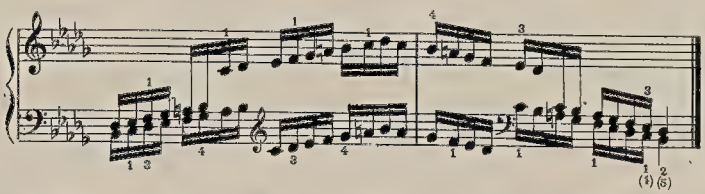
Arpeggios of the Common Chord in B♭-Minor.



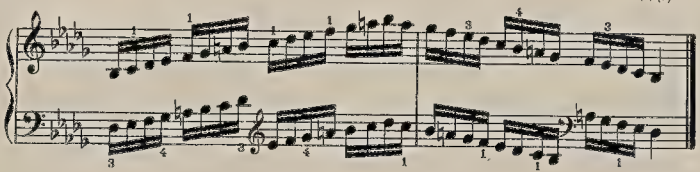
Similar motion.
(In Octaves.)



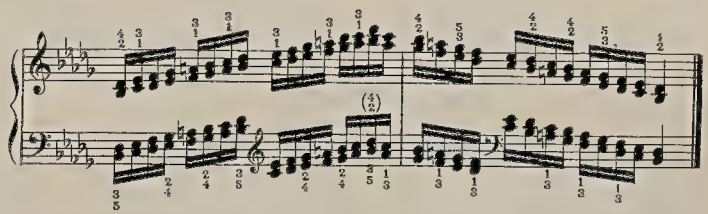
In Thirds.



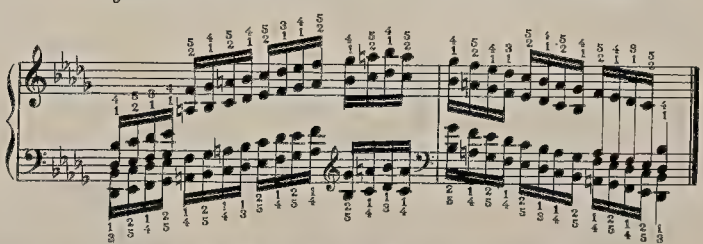
In Sixths.



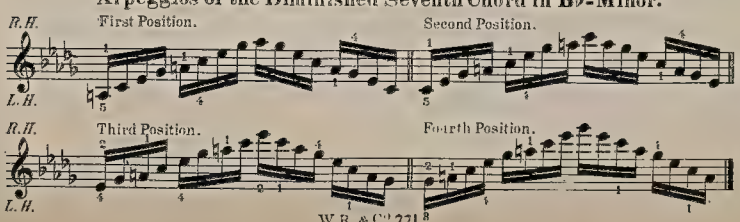
In double Thirds.



In double Sixths.

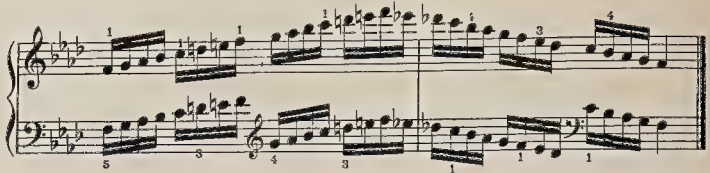


Arpeggios of the Diminished Seventh Chord in B♭-Minor.

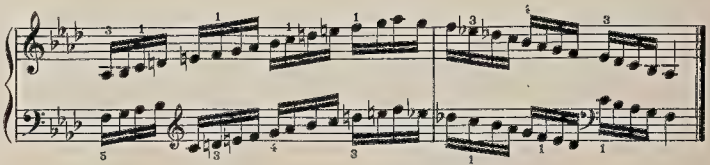


Scale of F-Minor. (Melodic.)

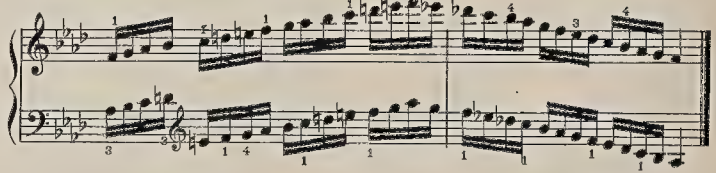
Similar motion.
(In Octaves.)



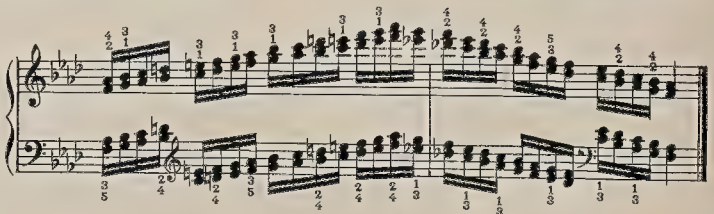
In Thirds.



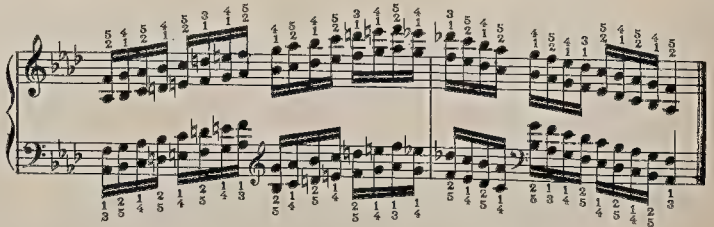
In Sixths.



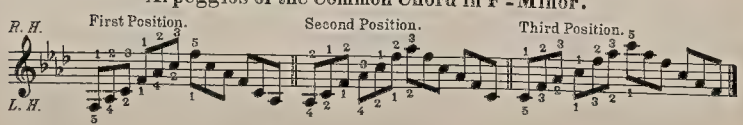
In double Thirds.



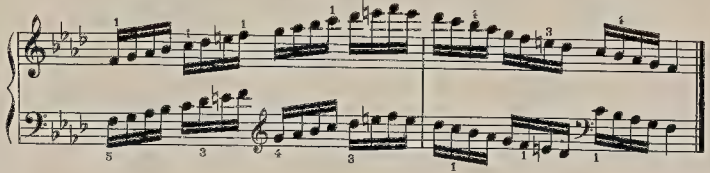
In double Sixths.



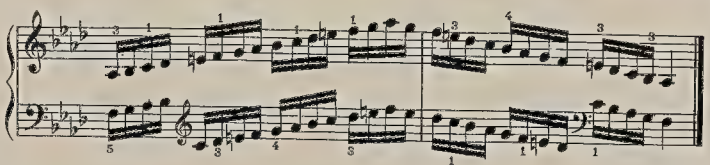
Arpeggios of the Common Chord in F-Minor.



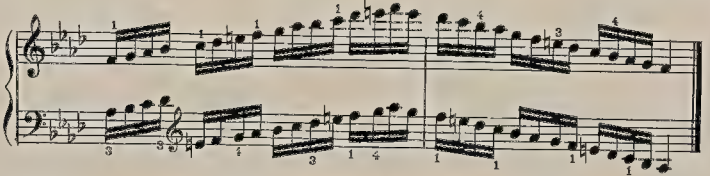
Similar motion.
(In Octaves.)



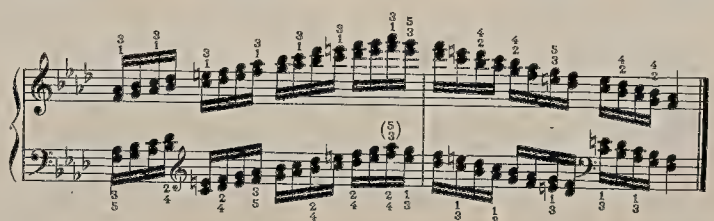
In Thirds.



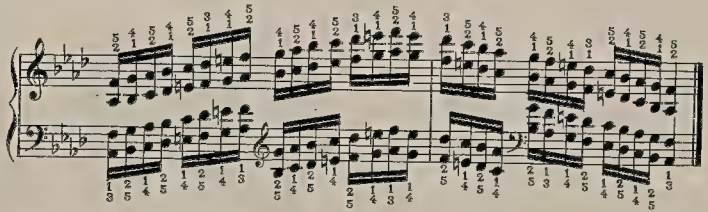
In Sixths.



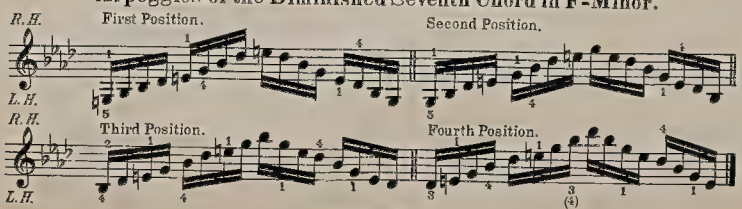
In double Thirds.



In double Sixths.

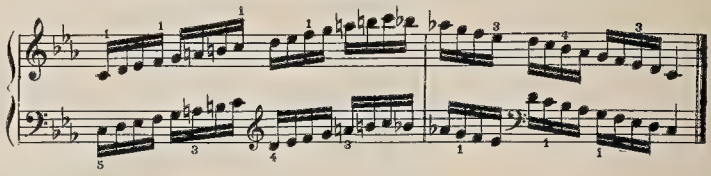


Arpeggios of the Diminished Seventh Chord in F-Minor.

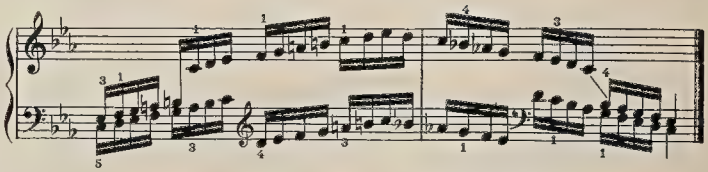


Scale of C-Minor. (Melodic.)

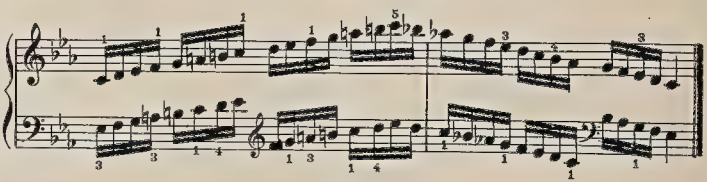
Similar motion.
(In Octaves.)



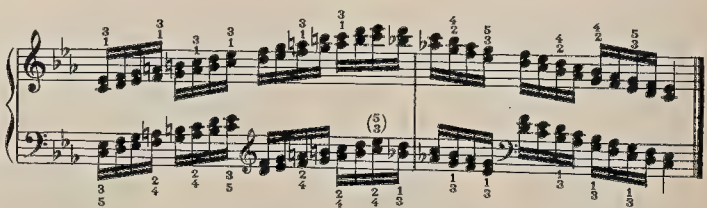
In Thirds.



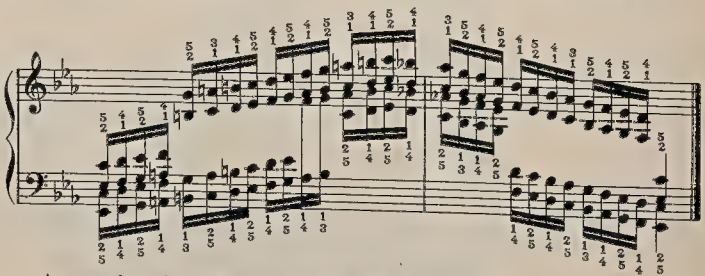
In Sixths.



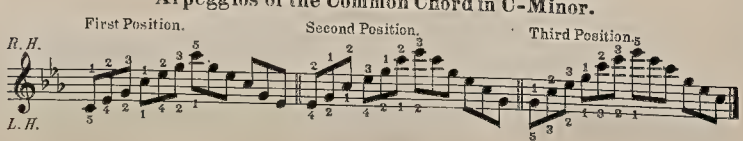
In double Thirds.



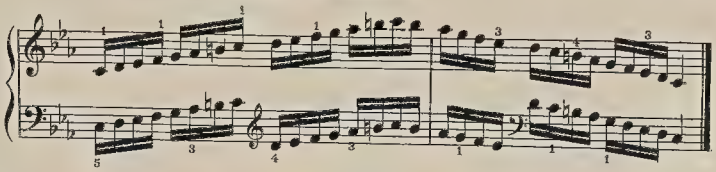
In double Sixths.



Arpeggios of the Common Chord in C-Minor.



Similar motion.
(In Octaves.)



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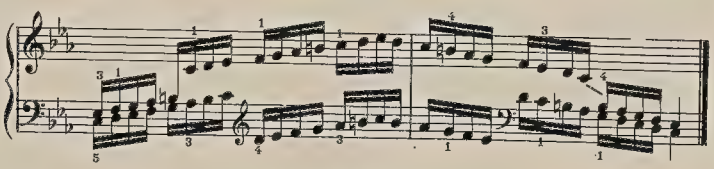

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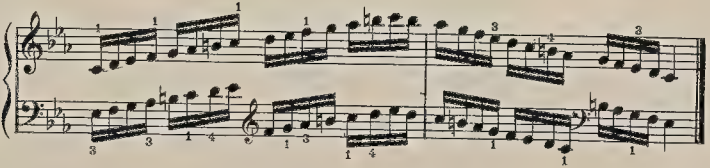
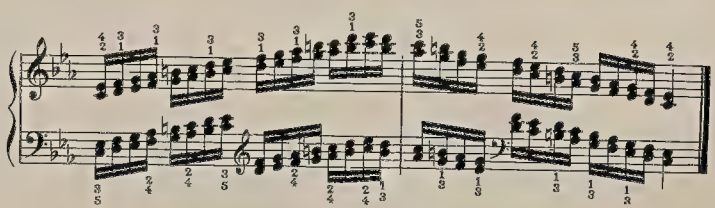
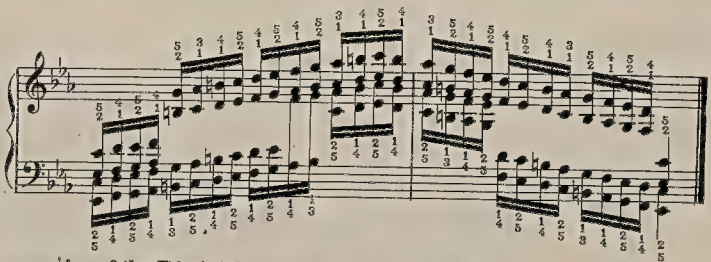


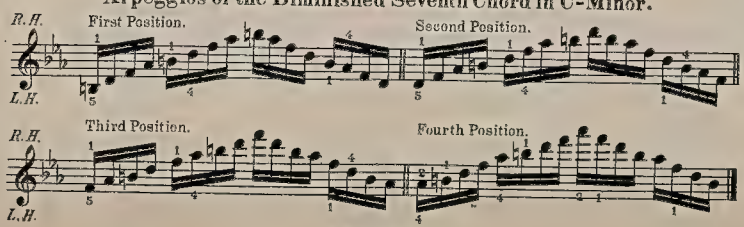
In double Thirds.



In double Sixths.

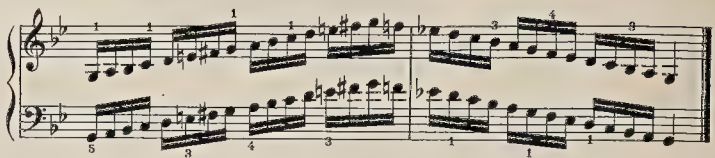


Arpeggios of the Diminished Seventh Chord in C-Minor.

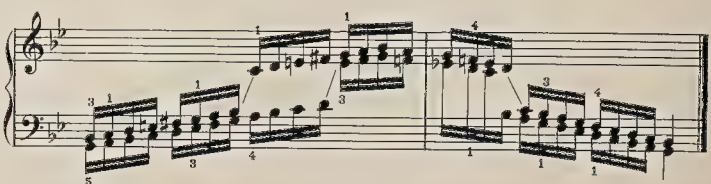


Scale of G-Minor. (Melodic.)

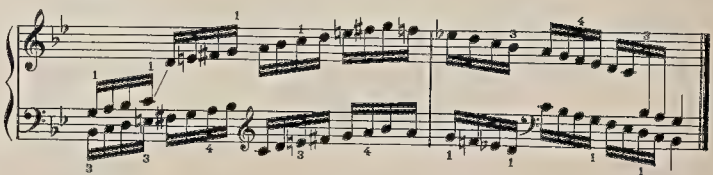
Similar motion.
(In Octaves.)



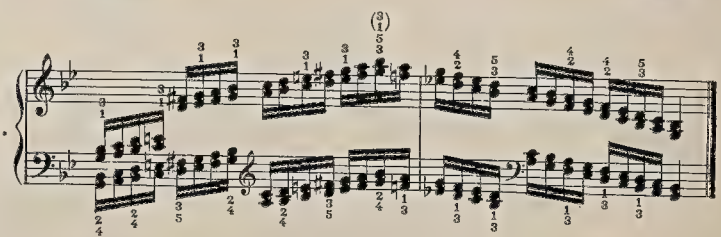
In Thirds.



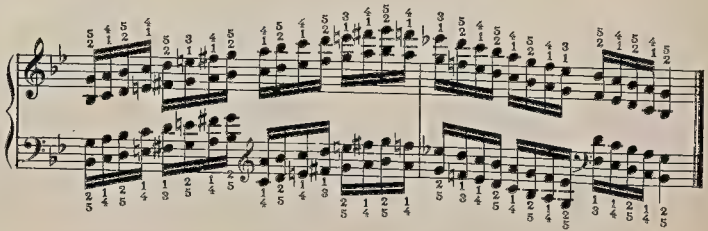
In Sixths.



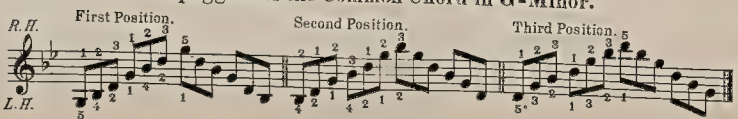
In double Thirds.



In double Sixths.

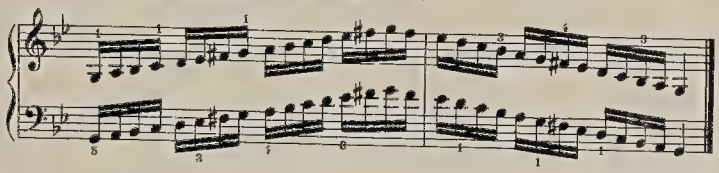


Arpeggios of the Common Chord in G-Minor.

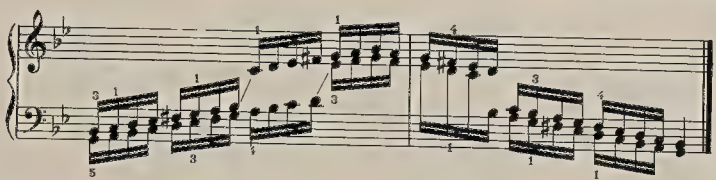


Scale of G-Minor. (Harmonic.)

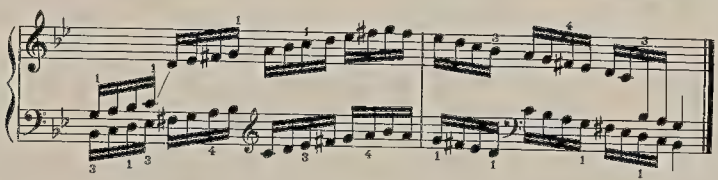
Similar motion.
(In Octaves.)



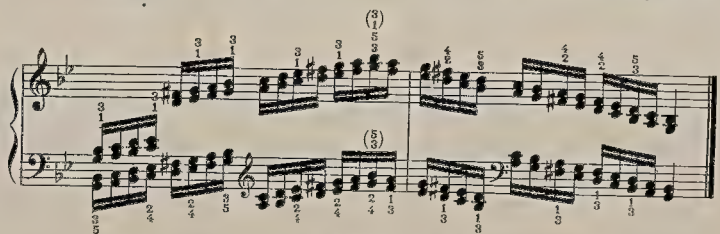
In Thirds.



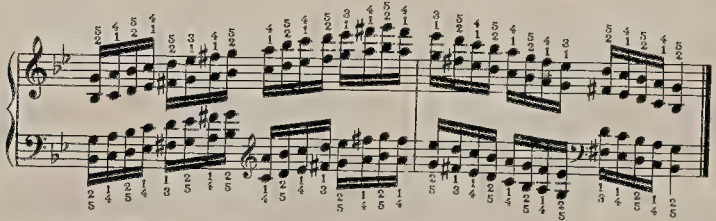
In Sixths.



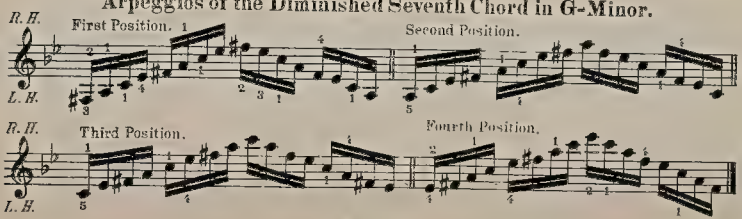
In double Thirds.



In double Sixths.

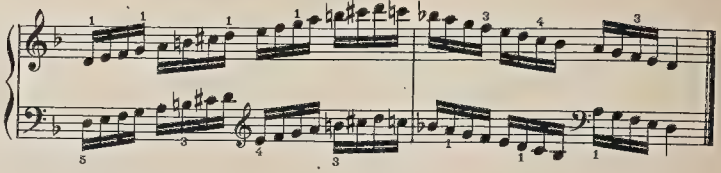


Arpeggios of the Diminished Seventh Chord in G-Minor.

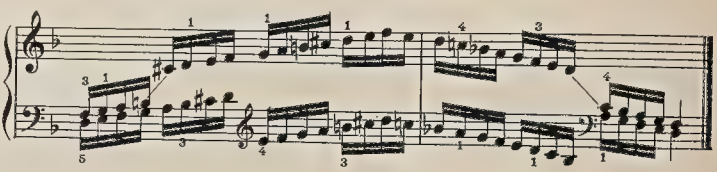


Scale of D-Minor. (Melodic.)

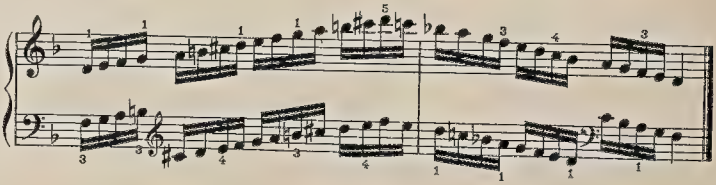
Similar motion.
(In Octaves.)



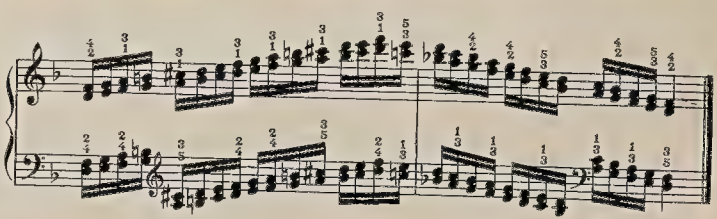
In Thirds.



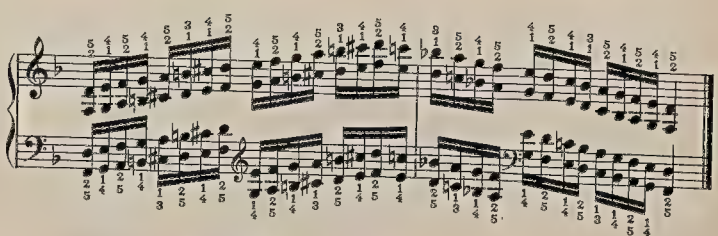
In Sixths.



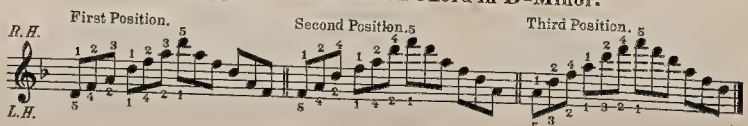
In double Thirds.



In double Sixths.

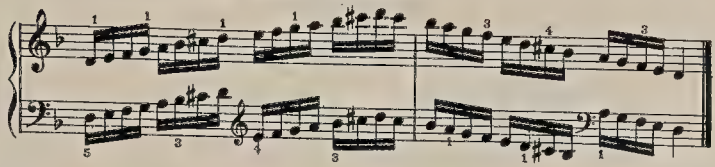


Arpeggios of the Common Chord in D-Minor.

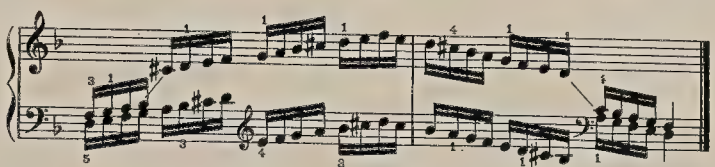


Scale of D-Minor. (Harmonic.)

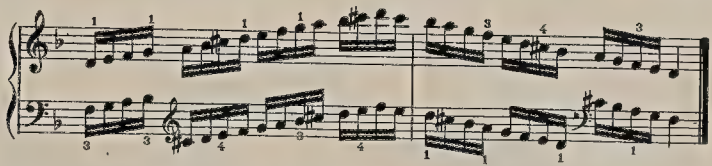
Similar motion.
(In Octaves.)



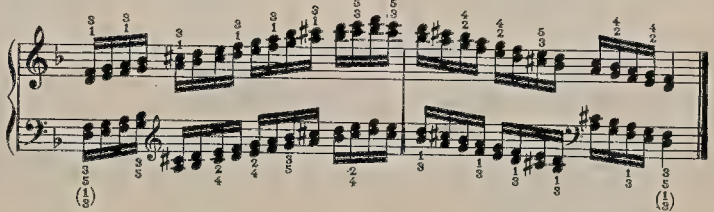
In Thirds.



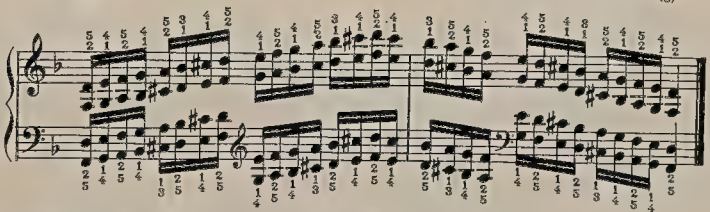
In Sixths.



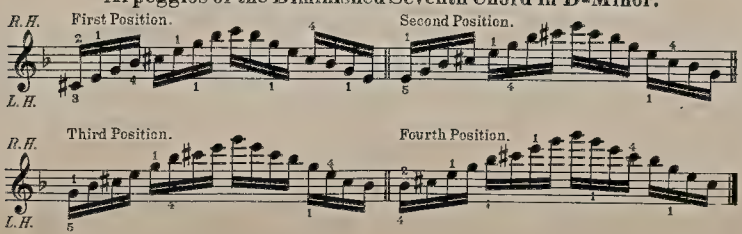
In double Thirds.



In double Sixths.

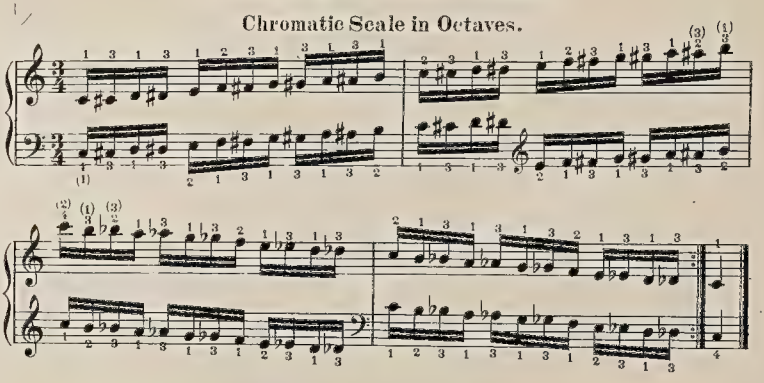


Arpeggios of the Diminished Seventh Chord in D-Minor.

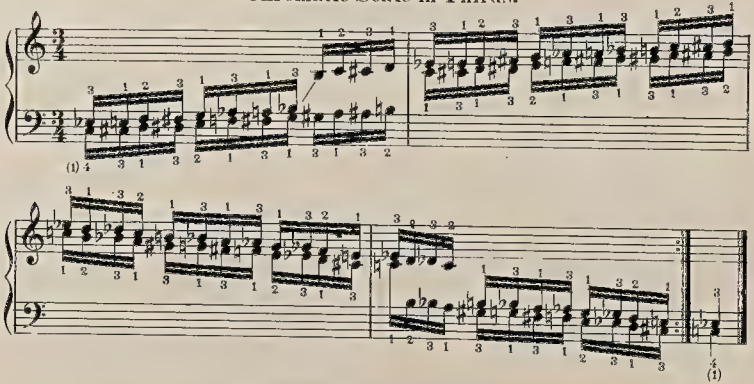


CHROMATIC SCALES.

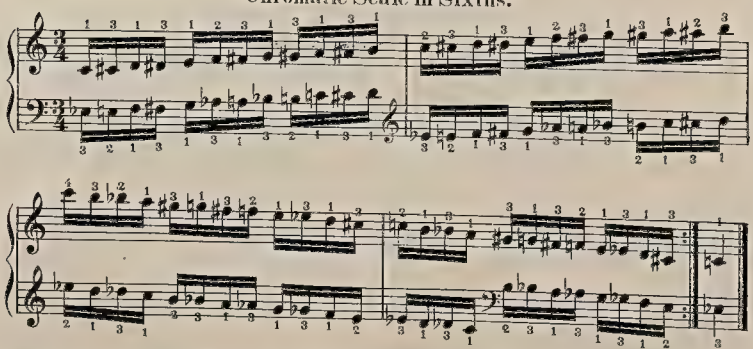
Chromatic Scale in Octaves.



Chromatic Scale in Thirds.



Chromatic Scale in Sixths.



The fingering given above may, by reason of its similarity for both hands, be regarded as the standard. Other fingerings however are frequently met with, and should also be learned by every thorough student, for in many instances they may be most profitably employed. See examples on page 101.

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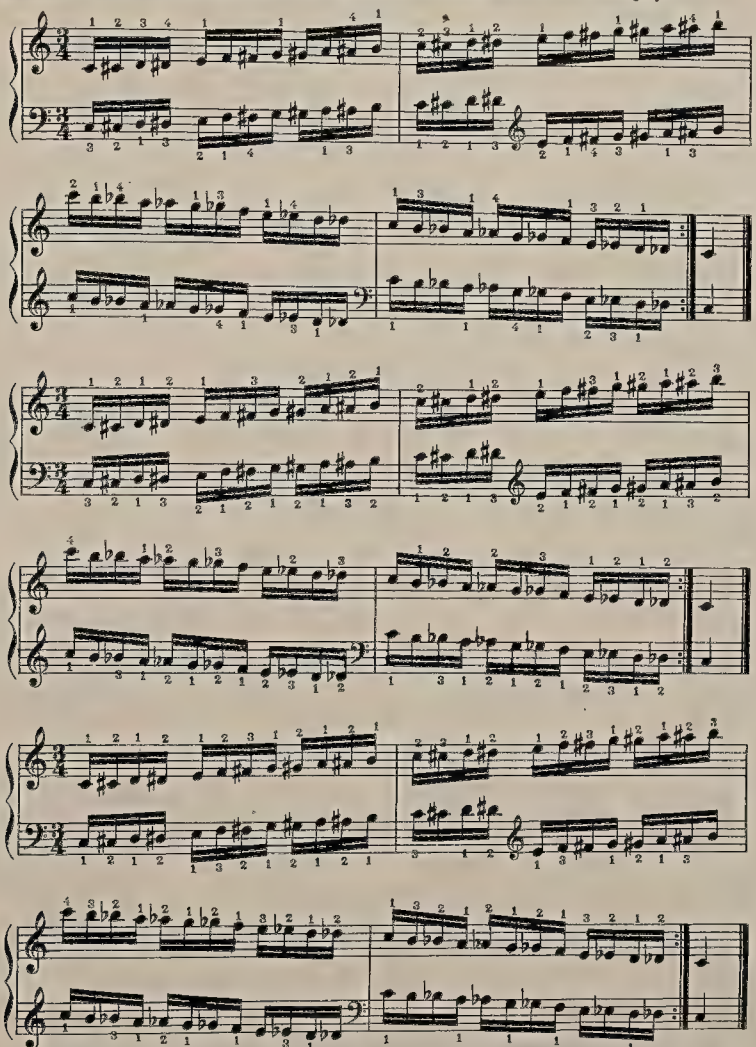
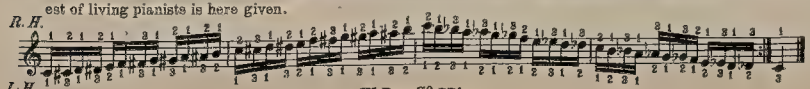
The following examples should be carefully practiced after the preceeding form has been thoroughly mastered.

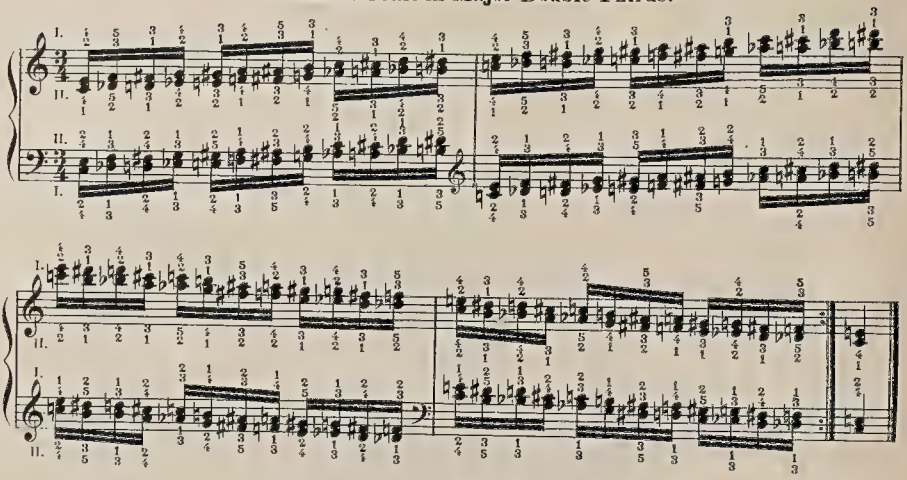


The chromatic scale should also be practiced in Thirds and Sixths and in contrary motion with the various forms of fingering given above.

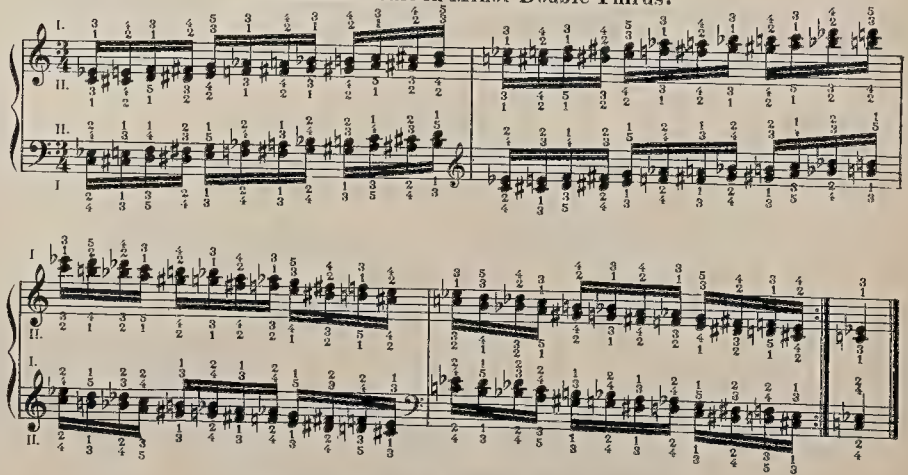
Still another order of fingering for the chromatic scale and one which is now employed by some of the greatest of living pianists is here given.



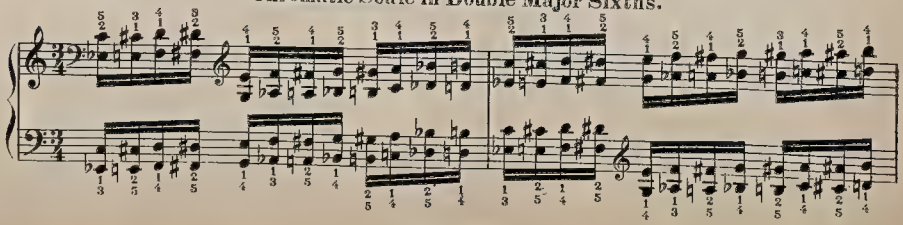
Chromatic Scale in Major Double Thirds.

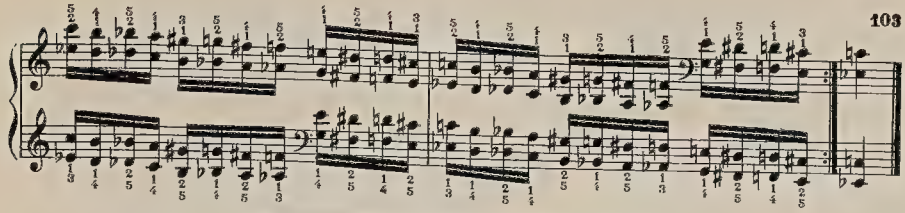


Chromatic Scale in Minor Double Thirds.

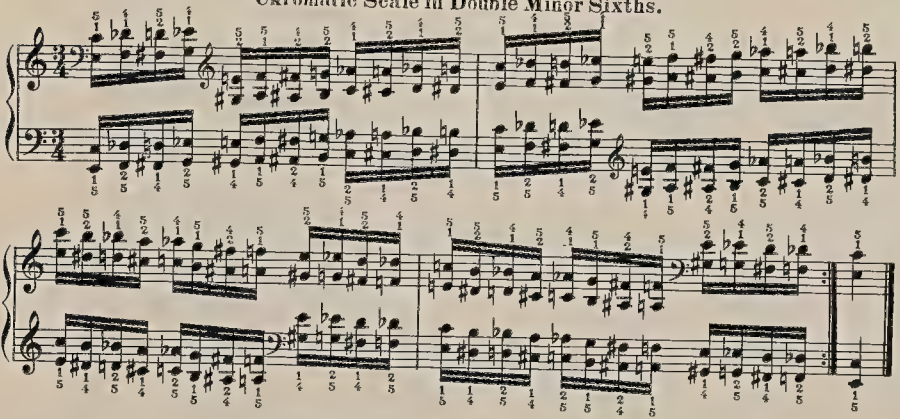


Chromatic Scale in Double Major Sixths.

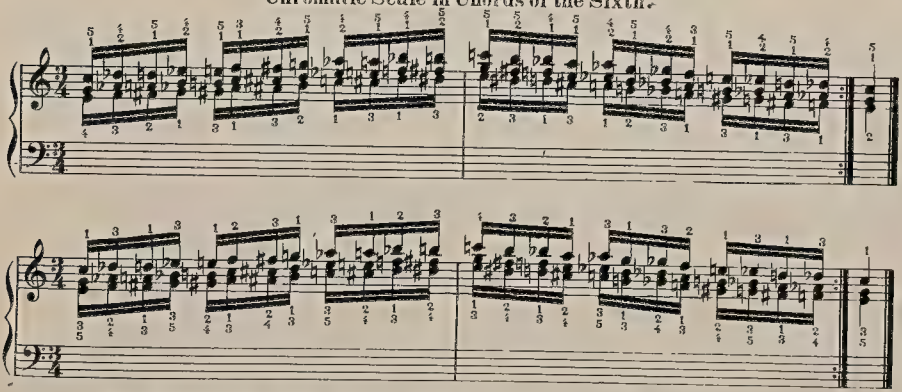




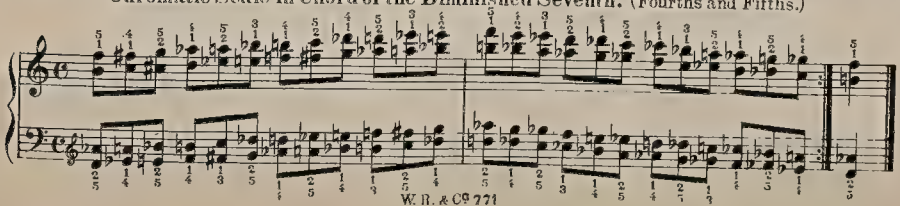
Chromatic Scale in Double Minor Sixths.



Chromatic Scale in Chords of the Sixth.



Chromatic Scale in Chord of the Diminished Seventh. (Fourths and Fifths.)



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